BINGANG

Club Crosby

Winter 2000/01

It's Time To Renew For 2001!

For most of you, it's time to renew your membership for the 2001 calendar year. Please follow these directions:

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Send a check or money order for $12, made out to CLUB CROSBY, to:
Wayne Martin, Editor *Bingang*
435 So. Holmes Ave.
Kirkwood, Mo 63122-6311

Canadian members must pay in U.S. dollars by means of a post office money order or an international bank draft drawn on a U.S. bank. Canadian currency and personal checks on Canadian banks are not acceptable to our bank.

TO OUR MEMBERS IN EUROPE

Ken Crossland of W. Midlands, U.K. is our European representative. He collects dues and does the mailing of *Bingang* for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U.S. He distributes them to the members. Dues are $16 and must be submitted to Ken *in £ sterling in an amount equivalent to $16.00 U.S.* Please do not make payment to Ken in U.S. dollars. Send dues or notice of address change or non-receipt of *Bingang* to
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Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA, NEW ZEALAND, AND SOUTH AMERICA

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U.S. dollars. Personal checks will be returned, unhonored. Dues are $16.00, and journals are sent airmail. Send your money order or bank draft, made out to Club Crosby, to Wayne Martin at the address listed at the top of this page.

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Readers Write

Kathryn Crosby

Dear Wayne:

First of all, a thousand pardons! From my habitual careening about the universe, helping God to make the flowers bloom, I have just arrived in Nevada to discover your letter, dated September 26, in the middle of the pile on the chair in my office. (You'll be happy to know that in my absence all incoming correspondence is chucked into a chair to await my return like the original toy soldier, and with equal prospects of satisfaction. You really have chanced upon an executive type.)

Honorary President you say! Could my mother have been right after all? She always insisted that if I gobbled up all the oatmeal that she'd just finished burning on the top of the oil stove, I'd surely be president some day.

In later years, when I prided myself on having developed a rudimentary critical faculty, I regarded her narrowly, fearing that she'd lie to me about other things. But now it all seems to be coming true, and I remit my apologies to The Great Beyond.

In any event, I accept with pleasure, and wish to thank all my constituents for their faith in me, and to remind them to vote early and often for the Crosby ticket in any and all future elections. What did I just say? Dear Lord, the political fever seems to be contagious.

But more seriously I do wish to thank each and every one of you for helping me to carry the torch throughout the long, dark years since my beloved husband's death. He was the center of my life, and I miss him terribly.

That George O'Reilly is an active one. If I had a smidgen of common sense, I'd appoint him as my agent.

Congratulations on the nomination for the *Guinness Book Of World Records.* It's obviously well deserved.

Best regards from your new honorary president. Please send your phone and fax numbers, and I'll make an effort to communicate.

Sincerely,

Kathryn Crosby

Dear Wayne,

As enjoyable as every issue of *Bingang* is, the last one was particularly outstanding, thanks to the fine article by Edwin García. It was of much interest to me, since I also collect early Latin music and Argentine tangos. There had to be tremendous research done, and Edwin did well to mention the assistance of the other collectors. There was so much detail, and I learned a lot from reading the article that I never knew before. — Mike Kaptanis, Yonkers, NY.

Dear Wayne,

I'd like to deeply thank the Club Crosby members for their contacts and good will with regard to the Kraft Music Hall show containing Bing's first radio performance (12/15/41) of "White Christmas." Harold Sunners sent me a copy, albeit noisy, of that long-sought item.

We oldsters may be "passing on" too fast, but the younger members are surely doing a splendid job in preserving Bing's musical legacy in this 21st century. God bless them all!

— Carmel Gallegos, Portland, OR.

Dear Wayne,

I was able to attend the talk by Gary Giddins at Lincoln Center and met Wig Wiggins, Jay Diamond and Roger Schore. It was quite a thrill to be with such devoted Crosby fans. An extra added attraction was Rosemary Clooney's nice talk. Everybody seemed to have a great time. — Charlie Van Riper, Whiting, NJ.

Dear Wayne,

I've frequently enjoyed David Lobosco's articles, and I enjoyed his article on *Dr. Rhythm.* However, I would like to point out that "On The Sunny Side Of The Street" was not in that score. The song was "On The Sentimental Side." Also, Mary Carlisle was *not* the sister of Kitty Carlisle. — Frank A. Rogers, Yountville, CA.

Wayne,

Great [summer] edition! The magazine is one of the best. That cover picture is absolutely wonderful, and the Latin article is interesting. I am grateful to those who put the magazine together. —Bill Fowler, Louisville, KY.

Dear Wayne,

Hi! My name is Catherine Gatto. A couple of years ago I was the youngest member of the fan club. I may not be any more, but frankly that doesn't matter. I'm 12 now and I was 7 when my grandpa signed me up.

I really enjoy all the articles in the magazine. I've liked Bing Crosby ever since I was a little girl. My grandma told me that my grandpa would sing Bing Crosby songs to me when I was a baby. I saw all the *Road* movies, *Dixie, Connecticut Yankee In King Arthur's Court, White Christmas,* etc.

One year in fourth grade we had to pick a famous person to do a report on, and of course I picked Bing Crosby. I got an A on it! When I was little I even tried to do ballet to "Oh! What A Beautiful Mornin'."

— Catherine Gatto, Adamstown, PA.

The Editor's Page

THERE have been some interesting things happening, not only for Club Crosby but for Bing Crosby fans everywhere. Here are a few of them:

MRS. CROSBY IS OUR HONORARY PRESIDENT. Kathryn Crosby has graciously accepted the position of Honorary President of Club Crosby. Read her amusing and charming letter on page 4 of this issue. Our thanks go to George O'Reilly of Dublin, Ireland, for making the arrangements. We look forward to a long and pleasant association with Mrs. Crosby. Note that her name has been added to the masthead of the newsletter.

CLUB CROSBY IN THE GUINNESS BOOK OF WORLD RECORDS. The 2001 issue of this widely-read reference book lists our club as "the longest-running fan club for a solo artist." We are also listed on their web site with a description (slightly confused!) of the club and its history. Check it out under www.GuinnessWorldRecords.com. Sixty-four years *is* a long time, and we are, of course, honored to be so listed, but there are some concerns that Pete Cakanic has addressed in his "Bing-ing Around" column (page 28).

GARY GIDDINS' BOOK OUT SOON. At last we will be able to buy the definitive biography of Bing Crosby. The first volume of this long-anticipated work will be available this January. Read Mark Scrimger's review on page 30. Mark was one of the lucky few who received an advance copy. He helped check out the accuracy of certain details, so he can speak with authority on its content. Pete Cakanic also has some interesting comments in his column.

Incidentally, an article by Gary Giddins concerning his new book was in the December/January issue of *Talk* magazine. We have also heard that *Talk* has the rights to serialization.

This new biography could very help sway the general public's attitude about Bing away from the stereotyped "bad-father, bad-person" image that the public prefers to believe since it latched on to the Shepherd-Slatzer and Gary Crosby books. Let's hope so!

PRESIDENT AND EDITOR MEET AT LAST. It was truly a pleasure to meet Mark Scrimger and his wife Linda and their son Jack this past July. We had a memorable time together, talking, eating, taking pictures, and in general enjoying one another's company. Read all about it on page 36.

You will also read that Mark and I are planning to retire as president and editor in 2003, Bing's hundredth birthday anniversary. We've been "at it" since 1987, and that's about as long as anybody has been at the helm of this club. I would like to believe that I could go on forever at the job, but I know that is not possible. Being into what is euphemistically called "The Golden Years," I realize that I can't do things as well as I used to. It's harder to keep track of everything, and sometimes patience, energy and memory get short. Besides that, it's good to bring in some new blood frequently into any organization's life. We have some excellent prospects for officers to choose from, and there's plenty of time to go about it all.

A BIG "THANK YOU." Our deepest thanks go to the club members who included an extra donation to the club along with their dues. Here are some additions (as of 12/1/00) to the list published in the last issue:

Errol Bond, Sr., Jack Boyle, Milton Cummings, Caroline Dawson, Mary Donovan, Edward Driscoll, David Foe, Bill Fowler (2 gifts), Scott Hughes, Peter LaCava, Helen Ley (2 gifts), Mary Montalto (2 gifts), Joseph Nigra, Bob Pasch, Girvan Paterson, Edward Press, Stanley Shipp, Marilee Stankowski, W. Marc Stankowski, Greg Van Beek (2 gifts), Charles Van Riper, Joseph Vance, and Stanley Ziminski,

Once again we urge all of you who can afford to do so to include a few extra dollars as a donation. The cost of printing and mailing the newsletter and answering our correspondence continues to go up. We realize that many of our members are on fixed incomes and find it difficult to pay higher dues. If you can help us, it will be greatly appreciated!

AVAILABLE FROM CLUB CROSBY. We are working on a list of all of Bing's sheet music. This includes music that has Bing's picture or name on it, plus a few other songs that are closely tied to his career. The list is primarily based on Mark Scrimger's extensive collection. It's just about ready, and if you would like a copy you can have one for a $5.00 donation to the club.

Also completed is a numerical list of all of Bing's American 78's, including information on the album sets. This is a supplement to the alphabetical listing of Bing's commercial recordings that was available a couple of years ago. Once again, the cost is a $5.00 donation to the club.

Order these from the editor. If you wish, you can include your payment in your check for dues. Your copies of the lists will be printed out individually on our computer and mailed to you promptly.

Have a great New Year. Cheers!

Wayne

SANDY LICHT'S ROAD TO LAS CRUCES

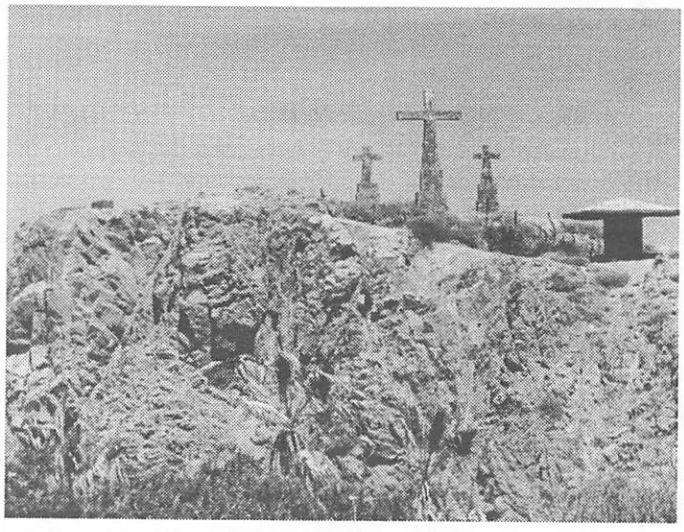
By Greg Van Beek

THIS is the story of how one man, Sanford "Sandy" Licht, and his companion braved the elements and rugged terrain to travel to Bing Crosby's private estate in remote Baja, California for the benefit of our club.

Sandy is a friend and neighbor of a good friend of my family, Francisco Prieto. They have adjoining offices in a Los Angeles suburb. Francisco travels to Spain extensively and was amazed to learn Bing died at the La Moraleja golf course in Madrid. "I pass it all the time," he said. "Very exclusive. They'd never let me in." Perhaps I can persuade him to photograph the course for a future issue of *Bingang*.

Francisco has stayed at the Palmilla Hotel, near San José del Cabo. That town is 50 miles south of Las Cruces. He was informed by Sandy that Bing Crosby, together with a Mexican investor, built the Palmilla, including the on-site wedding chapel, for his first wife. The house at Las Cruces was built sometime later. Francisco adds, "The Palmilla is one of the nicest hotels I have seen in my life. It's got real "class" — smells like old money and lots of it! We could only afford a pancake breakfast one morning, but even that was great!"

Sandy was born in the Midwest, and at an early age his family moved to California. As a child, he collected autographs from many of the stars. Shirley Temple was a favorite from early on. "Most of them are in pencil," Sandy explained. "My mother wouldn't let me carry a fountain pen." Sandy is, and always has been, fascinated by the Baja, California region. He calls it the "most beautiful place in the world." In fact, he has a house at San José del Cabo, which is only 5 minutes away from the Palmilla Hotel. So here then, in his own words, is "Sandy Licht's Road to Las Cruces."



The Three Crosses

"I am a confectionary broker who is trying to reestablish an old-time nostalgic candy called walnettos. However, I have a long-time experience with following the old-time movie people in California. Additionally, I have over 200 autographs from people such as Bing Crosby, Fred Astaire and Ida Lupino.

"But back to the road to Las Cruces. I flew from Los Angeles International on an Alaska MD-80 flight No. 277 to Los Cabos, BCS, Mexico. That is at the very tip of the Baja peninsula, where I have a home called Casa Flamingo.

"From Los Cabos I took Mexican Baja No. 1 north through Todos Santos up to La Paz, BCS, about 90 miles. This is the largest city in lower Baja. It is where John Steinbeck wrote his short story 'The Pearl.' La Paz was known for its pearl industry until a mysterious blight wiped out the oyster beds. Alaska Airlines now flies a direct flight to La Paz, cutting the time to Bing's house substantially.

"Marlena Watwood (pictured in the photos accompaning this article) and I only had a regular rental car, and it was a rough journey. In La Paz you can rent four-wheel-drive jeeps, and the trip would be a piece of cake. We had to ask for directions five or six times because people had only heard of Las Cruces, but no one had been there.

"Finally we headed east (over 20 miles), past the garbage dump of La Paz up to a small one-lane, unpaved, sandy trail. We could only travel 5 or 10 mph, so

Sandy Licht at Lunch

it took hours! The road was not marked and there were no signs at any time on the way. There were buzzards along the way, scorpions. . .you name it. We were never sure we had it right until the end of the road where the three crosses were standing as sentinels over the most beautiful bay I have ever seen. This was Las Cruces! The same three crosses are seen at the Palmilla Hotel and the adjacent church.

"We were stopped by an imposing metal fence and gate on which there was a three-pound hardened steel padlock and a sign which said 'No Entry — Private Property.' I didn't know what to do to get in, but I didn't want to turn around and go back to La Paz and disappoint you and Francisco. So I sent the very shapely Marlena down to talk to the custodian. I'm not sure what she said — or did — but she came back immediately with the key to open the gate!

"Once inside we saw where Bing Crosby had his own boat-launching facility. We were astounded by the beauty of his own private beach and cove, which had a breakwater, making the bay almost like a private swimming pool. We wanted to enjoy the scenery, but since the trip was so long we needed to find the facilities like 'pronto'! We headed across the airstrip runway to the hacienda part of the complex.

"A nice lady, one of the members of this exclusive retreat and a friend of the Nixon family from Whittier, California, told us that the place was private, but we could use the facilities. After talking to her for a few minutes she warmed up and ordered two special meals from the kitchen to be served to us in the dining room. Bing's personal bartender, whose name we understood to be 'Juan Pedro,' served us two "virgin marys,' which he made from scratch. He said this was Bing's favorite drink, except for one important ingredient. He should know!

"The meal that was served to us was magnificent; nothing was spared: fried jumbo stuffed shrimp, tortilla soup, salad and luscious desserts. Juan Pedro also showed us the leather-bound guest books, which dated back to the fifties and were signed by Nixon, Bob Hope, Eisenhower and many other celebrities. 'If only those pages could talk!'

"The members of this exclusive retreat enjoy privacy overall. Bing and his family pretty much had the whole thing to themselves, with a total-command view of the bay. The service in the place is outstanding and old-fashioned. The members arrive at Las Cruces in private planes (they don't have to drive on the dirt roads for hours), and they go to very beautiful private cottages that are all near Bing's bigger house.

"The members of the retreat used to go to the Palmilla in San José del Cabo, we were told, but they found it not to be exclusive enough. We found that 'privacy' is probably what best describes this place, since we could not even find a phone. We understand they communicate through VHF radio with the rest of the world (that is with mere mortals).

"So it looks like Bing's era is not dead at all. Even if restricted to a small area of this world, you can still have lunch and drink bloody marys with Bing's ghost in Baja. Maybe they will even let you in his actual house, but, of course, you have to be — in the words of someone like the local Marlena — someone 'very important.'

"After a nice day, my friend Marlena and I drove back to La Paz and then south to Los Cabos, amazed by the beauty of Bing's private place in paradise as well as the discovery of what has become of the estate. Someone said there were plans to convert the house into some kind of expensive club or hotel. Apparently

Marilyn Watwood Talks to Juan Pedro

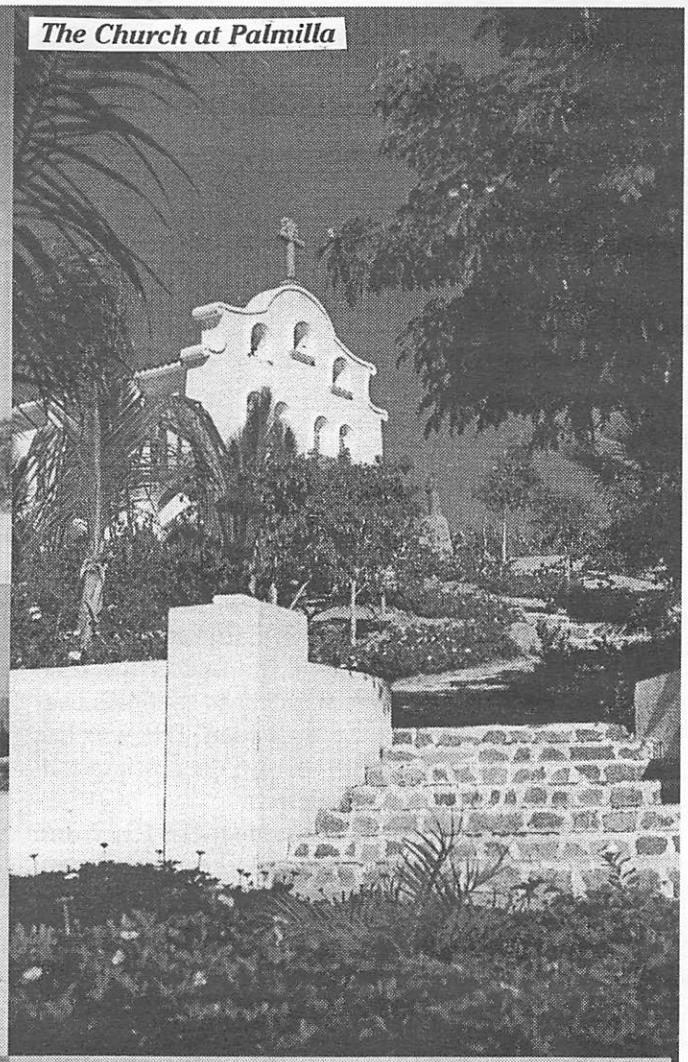
someone has been trying to raise funds to do this.

"We were two very tired explorers who felt that we had uncovered one of the true jewels in Bing's crown."

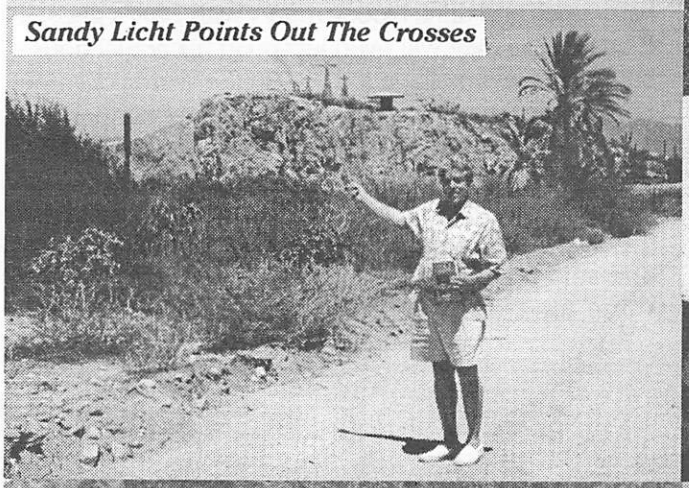
I would like to say a *big* thank you to both Sandy Licht and Francisco Prieto for doing what they did to make this article possible. We should all be fortunate enough to have friends as wonderful as they are.

Incidentally, as a postscript, Sandy informed me that other famous folks also live(d) in the Baja area. Desi Arnaz had a place there, as well as Sly Stallone. O. J. Simpson wanted to buy a place there, but in the light of his murder trial the locals turned him away. Sandy also said that Bing's daughter Mary had just left the retreat the day before he and Marlena arrived.

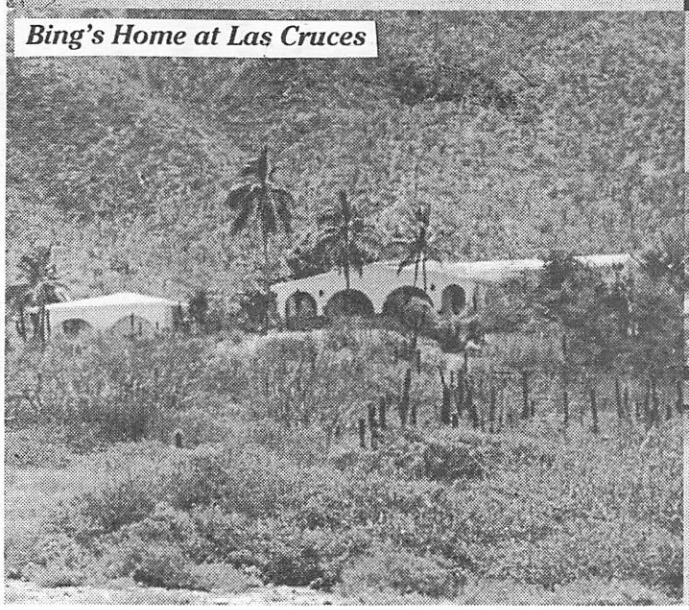
Private Landing Strip



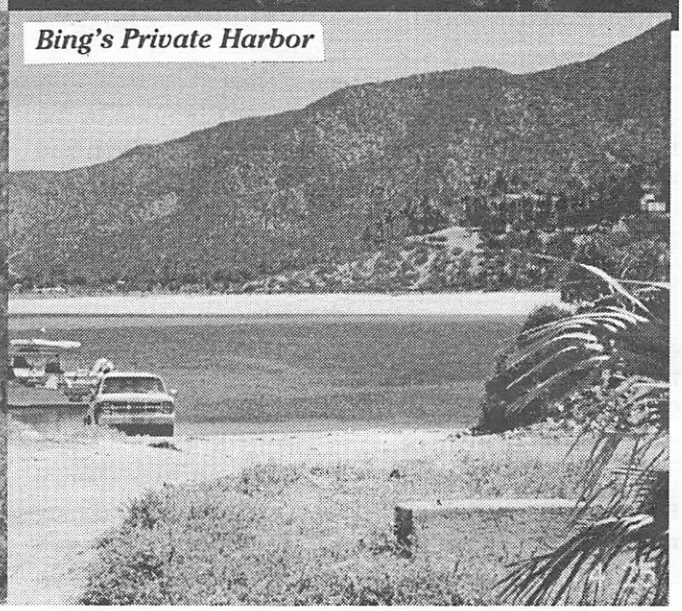
The Church at Palmilla



Sandy Licht Points Out The Crosses



Bing's Home at Las Cruces



Bing's Private Harbor

¡EL COMPADRE BING CROSBY!: THE LATÍN REPERTOIRE, PT. 2

by Edwin Garcia, Esq.

Additional research: Tim Morgereth, Mark Scrimger, & Greg Van Beek;
Photos/sheet music covers: Mark Scrimger & Edwin García

THE LATÍN TINGE & BING

In the Summer edition of this journal, we surveyed how Latín culture would crop up in the life and career of Bing Crosby. In this and in subsequent articles, we turn our attention to the music itself. As we review this music catalogue, the reader should keep the following in mind: First, Latín rhythms are not simply "rhythms" that can be tapped with a pencil, but combinations of rhythmic pulse, melodic phrases, tempo, song form and so on. There is a predominance of 2/4 meters, with the move to 4/4 a U.S. influence.

Second, an attempt has been made to identify the Latín rhythm employed on these songs. However, non-Latín arrangers tend to mix elements of swing and jazz phrasing with touches of Latín rhythm, thereby creating Latín-jazz hybrids or watered-down versions of Latín musical genres. While some arrangers are more successful than others, most of these rhythms are arranged in a less than purely genuine manner.

As recounted in Sheldon O'Connell's *Bing-A Voice For All Seasons* (Kerryman Ltd., 1984), Bing's long-time music director John Scott Trotter reflected on the use of Latín rhythms: "There were things the rhythm section did that were pure invention to provide accompaniment, but that, confidentially, had nothing to do with South America. It was almost like comparing chicory with coffee. They just weren't from the same plant but there was something suggestive of one to the other and it was in the rhythm, sort of a broken sound I would describe as 'em cham ren cha, encha rencha,' that's what created the 'South American magic'." Despite this acknowledged inexperience with Latín rhythms, Trotter did provide some interesting arrangements. However, this fact supports the observation that determining which style of Latín rhythm employed is subject to interpretation.

In addition, on recordings Bing had a stated preference for very well forward-placed vocals. This audio technique tends to obscure the rhythmic backing, making an aural examination often difficult. Given that most of these rhythms are in 2/4 meter, certain genres depending on tempo and instrumentation utilized may sound very similar to others: e.g., rumba and samba, biguine and bolero, rumba and bolero, tango and pasodoble. Your author has reviewed many music scores, and compared them with the actual performances to arrive at a consensus assessment. Further, with multiple vocal performances from commercial, radio and T.V. appearances, certain songs were arranged with different rhythmic backings. Thus, they are discussed several times.

Third, an exhaustive attempt has been made to identify the nationality of the songwriters, in order to classify their songs and further demonstrate the contributions of Latín songwriters. Nevertheless, the backgrounds of four songwriters have proven to be elusive: Ramey Idriss, Inez James, Larry Russell, and Nacio Herb Brown. Ramey Idriss provided the lyrics for *The Old Chaperone*, which include several Spanish words. It is not known if he was aided in this endeavor by a Hispanic background or a Spanish-English dictionary. Inez James was the co-composer on *Vaya Con Dios*, along with her husband Larry Russell. Buddy Pepper supplied the English lyrics. Your author is in possession of an all Spanish lyric version, in which James and Russell are the only writers listed. Moreover, in several major New York music stores, recordings by Russell have appeared in the designated Latín sections. These facts, coupled with Inez' Spanish sounding first name suggests a possible Hispanic background.

Composer Nacio Herb Brown was born in Deming, New Mexico. Along with his lyricist partner Arthur Freed, Brown was one of the most successful songwriters of the late 1920s and '30s. His songs were featured in many classic Hollywood musicals, penning such compositions as *Singing In The Rain* and *Temptation*, the latter which Bing introduced in MGM's *Going Hollywood*. When Brown retired in the late '40s, he lived in México for a short period. He was christened with the very Latín name of "Ignacio." This fact, along with photos which reveal certain "dark Latín features" suggests a possible Latín background. Also, there are some suggestions that he was a mulatto of Brazilian descent. However, this is unconfirmed.

Fourth, in an attempt to keep the narrative flowing, specific discographical, radio, film and T.V. data has been kept to a minimum; and reserved for a set of tables in an Appendix section which will be presented following the conclusion of our series of articles. However, pop chart listings are given as abstracted from several related reference sources, but primarily from two books by Joel Whitburn, *Pop Memories: 1890-1954*; and *Top Pop Singles, 1955-1990*, both published by Record Research, Inc. in 1986 and '91, respectively.

Fifth, for ease of understanding, the songs have been categorized and generally will be presented in the following order: (a) authentic Latín songs; (b) Latín novelty songs; and (c) non-Latín songs arranged with Latín rhythm. The ***authentic Latín songs*** are by Hispanic or Portuguese speaking songwriters, despite the addition of English lyrics and Big Band arrangements. The ***Latín novelty tunes*** are defined as Latín-tinged songs by non-Hispanic songwriters. The lyrics and arrangements of these songs may parody Latín themes or dances; some having a passing Latín reference; others with a few words in Spanish. Also, some

are thinly-veiled Tin Pan Alley songs with a tinge of Latínism. Then too, in order to demonstrate the vast influence of Latín rhythms in Bing's repertoire, we include the self-explanatory, ***non-latín songs with Latín rhythm***.

Sixth, given the vast selection of tunes to be reviewed, only a passing reference may be made for many of the non-Latín songs with some exceptions. Presented at the end of this multi-part study, the reader is directed to consult the bibliography for further information. No matter how tenuous, the purpose behind including all Latín references is to enhance the reader's awareness of the breadth which Latín music genres and culture have pervaded popular music and Bing's career.

Seventh, included on the following pages are reproductions of sheet music covers and some alternates: many of which were culled from the archives of the New York Public Library. Unfortunately, substandard copy machines (including the vagaries of micro-film) have resulted in less than ideal reproductions. However given the rarity of these covers, they have been included blemishes notwithstanding.

Eighth, there are scores of different Latín rhythms. As a result, with one or two exceptions (e.g., biguine, calypso), we will not discuss other musics of the Caribbean such as reggae, soca, etc. Instead, we will restrict our coverage to those rhythms/dances encompassed within Crosby's career. The stylistic sweep encompasses everything from the *habanera* to the *bossa nova*. The geographic coverage is circumscribed by Spain, Portugal, Argentina, México, Cuba and Brazil. As we shall learn, the majority of songs reflect the decades when Latín music was most widely popular, the '30s, '40s and '50s. However, several songs demonstrate that the process of musical assimilation has occurred to varying degrees both before and since.

■ BOLERO, PASODOBLE & MALAGUEÑA

A geographic survey of Latín music begins on a journey to the Iberian Peninsula with neighbors, Spain and Portugal. Both countries contributed their languages and various song forms. Spanish dances are customarily divided into two main groups: *classic* and *flamenco*, the latter dominated by Gypsy influences. Among the classic dances, the *bolero*; *sevillanas*; and the *jota* are the best known. Among the multitude of flamenco types, some of the best known are the *granadinas*; *tango-andaluz*; *farruca*; *malagueñas; rondeñas; alegrías;* and the *fandango*. But, among the main contributions to Latín music are the *alternation of rhythms* (e.g., 3/4 with 6/8); and the frequent use of *syncopation.*

Even still, the most significant contribution was the introduction of the Spanish guitar with its many strumming and picking techniques. This legacy is most evident in Puerto Rico, Cuba, and México; as well as on U.S. Country music. We can discern a *flamenco* styled guitar influence on three of Bing's recordings: the Mexican standard **La Borrachita**; Johnny Mercer's **Autumn Leaves**; and even Crosby's venerable theme song, **Where The Blue Of The Night Meets The Gold Of The Day**. With this latter, Bing recorded the song several times, but it is his 1945 version that we examine. For this version, John Scott

Trotter has fashioned a ballad arrangement, framed by Perry Botkin's guitar work providing occasional single note runs in flamenco style. Moreover, on a 1944 KMH show, Bing would sing a few lines in Spanish of his signature tune.

Throughout his career Crosby and his guests would perform a few tunes by Spaniards: Xavier Cugat and Juan Calderón; and as we will review in later sections, José Padilla, Pascual Marquina, Pablo de Sarasate, Manuel de Falla, Manuel Quiroga and Sebastián Yradier. Bing would utilize his vocals on three Cugat related songs: *My Shawl; Take It Easy*; and *The Story of Sorrento*. Initially, **My Shawl** became a hit for the Castillian Troubadors on the Brunswick label in 1934. It was written by Cugat and served as his theme song. Cugat would record the song alternatively with Dinah Shore and Frank Sinatra. Carol Bruce would also record it for Decca. While the lyrics refer to a Cuban shawl-maker, the melody is based on a traditional Catalan song. Cugat wrote it as a *bolero*; whereas Bing recorded it as a *mambo*, as part of a medley for his 1960 *El Señor Bing* album.

From three 1944 Kraft Music Hall (KMH) radio programmes, Crosby and Marilyn Maxwell render a restrained duet performance of the *rumba-foxtrot* song **Take It Easy**. In addition, Dinah Shore joined Bing on a fragment of the song for a Command Performance broadcast. At the time, Guy Lombardo had a recording out for Decca. The song was written in 1943, with Albert DeBru as composer; lyrics by Irving Taylor and Vic Mizzy. "Albert DeBru" was an alias that Cugat used. The first name is that of one of his brothers; the last name comes from one of his several birth names. Cugat was christened "Francisco de Asis Javier Cugat Mingall de Bru y Deulofeo!" The song was used in two 1944 films, *Babes On Swing Street*; and *Two Girls and a Sailor*. In this latter film, Cugat and Lina Romay were featured.

Rounding out this trio of tunes is Cugat's non-latín song. Xavier had a hand in "adapting" **The Story**

of Sorrento, which was a re-working of the Neapolitan favorite, *Torna A Surriento* composed by Ernesto De Curtis. In 1947, Bing recorded this version in a ballad arrangement. For his Philco show, Loulie Jean Norman and the Rhythmaires joined him on vocals.

On March 23, 1974, **Eres Tú** reached the 9th position on the Billboard charts and remained in the Top 20 for seventeen weeks. Eydie Gormé also released a version. For the Tara record label, the record was the first and only hit from the Spanish sextet Mocedades, featuring the two Amezaga Sisters. The song was released as *Eres Tú (Touch the Wind)*: music and Spanish words by Juan Carlos Calderón; English lyrics by Mike Hawker. Subsequently, another English version emerged by songwriters Ray Evans and Jay Livingston, with the subtitle "That's You." Perry Como recorded this latter version. However, the bilingual *bolero* recording by Crosby, on his *Bingo Viejo* album, contains a different English lyric. It is suspected that Bing himself wrote the English words. As documented in record producer Ken Barnes' *The Crosby Years* (St. Martin's Press, 1980), Bing sent a letter to Barnes in November 1975. Crosby reveals that he had written English words on some of the choruses for the songs on the *Bingo Viejo* LP, hoping to closely reflect the original Spanish lyric. Aided by your author's knowledge of Spanish and having examined the Spanish lyric, it can be reported that Bing's stated intent is evident.

Of a semi-authentic nature, Crosby recorded British songwriter Caroline Norton's **Juanita**, in waltz tempo for the singalong LP *101 Gang Songs* (WB, 1960); previously, aired twice on 1940 KMH shows. Penned in 1850, it is based on a traditional Spanish air, and that in turn, on Handel's aria *Lascia Ch'i Pianga*. In 1919, baritone Emilio DeGorza had a Top 10 hit. *Juanita* was featured in the musical film *The Rodeo King and the Señorita*. The song was described as a Spanish ballad in "The Globe Song Folio No. 1: A Collection of Popular Songs & Duets," published in London by Bayley & Ferguson.

Finally, as part of a "national airs" segment in the film *King of Jazz* (1930), the **Marcha Real** (Spanish Royal March) was performed very briefly on screen by the Paul Whiteman orchestra. Conductor, composer and in-house sheet music publishing arranger. Meyhew Lester Lake provided the arrangement. This march in 2/2 time was written by an anonymous Spanish composer; and dates from 1770 when it was declared by royal decree of Carlos III as the Spanish Royal March. In 1942, General Franco issued a decree declaring it as the National Hymn.

Between 1929-30, Bing's Rhythm Boys appeared on many radio broadcasts of the *Old Gold Cigarettes Hour with Paul Whiteman* (Old Gold). Being around Whiteman was like going to music college. Paul played all types of popular and classical music. Iberian themed songs and rhythms were featured. Among the novelties, there appeared instrumentals **Spanish Doll**; **La Veeda**; **Spain**; and Bing's vocals on **My Castle In Spain Is A Shack In The Lane**. While the origins of *Spanish Doll* remain in obscurity, the latter three tunes demonstrate that initially *fox-trots* held sway. Written in 1920, *La Veeda* was popularized in vaudeville by Holt & Rosedale. In

the same year, The Green Brothers Novelty Band enjoyed a Top 10 recording. The lyric version refers to that Spanish dream girl "La Veeda, Life of Spain." By contrast, Isham Jones and Gus Kahn's 1924 *Spain* was a tribute to the country itself. Rival band leader Jones recorded a #1 hit with his tune. Concurrently, Whiteman's platter reached #7 on the pop charts for 1924.

Most of the Spanish themed songs associated with Bing are novelty tunes, such as Cliff Friend and Irving Caesar's *My Castle In Spain Is A Shack In The Lane*, another foxtrot written in 1929. Bing sang the song for a couple of the Old Gold shows, with Whiteman providing an instrumental performance.

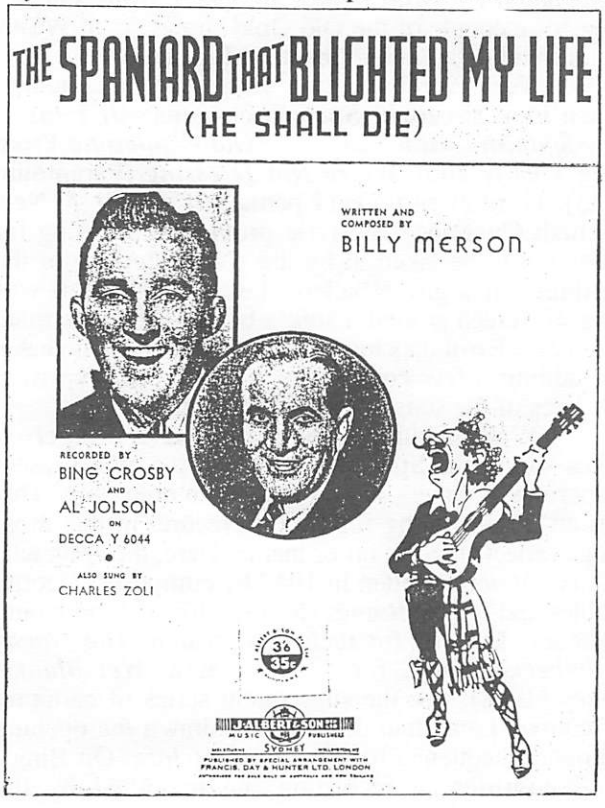
Next, we have two songs in waltz tempo which look at certain Spanish customs: *It's Just A New Spanish Custom* and *The Old Chaperone*. From Bing's early film *We're Not Dressing* (Paramount 1933), Gordon and Revel penned **It's Just A New Spanish Custom**. The lyric provides a warning for ladies not to be taken in by the gallant doffing of the sombrero of a gay caballero, i.e., a Lothario. It was sung on screen around a ship's bar by Ethel Merman, with Leon Errol dancing around with a cocktail shaker and adding a few comments. Leon would reprise a few lines of the song at the end of the film.

With its bilingual lyrics, **The Old Chaperone** pokes fun at the Spanish custom of the ever present chaperone as lovers would engage in courtship. This was an unusual song for Bing to record, in that most songs reflect an emotion or theme. Here, the song tells a story. It was written in 1947 by composer George Tibbles and lyricist Ramez (Ramey) Idriss, who would be better known for their composition *The Woody Woodpecker Song*, for Walter Lantz' *Wet Blanket Policy* (1948); and the subsequent series of cartoons. Of course, Lantz had devised and drawn the opening animation sequence for *The King of Jazz*. On Bing's 1947 commercial recording, he is joined by the

Skylarks; whereas on the Philco show, the Rhythmaires lend their happy voices.

Initially, Al Jolson popularized *She's A Latin From Manhattan* and *The Spaniard Who Blighted My Life*. In 1935, Harry Warren and Al Dubin penned **She's A Latin From Manhattan** for the Warner Brothers feature *Go Into Your Dance*, wherein it was introduced by Jolson and Ruby Keeler in a production number. Eleven years later for *The Jolson Story* and dubbing for Larry Parks, Al reprised the tune this time with Evelyn Keyes. The Mills Brothers and Crosby took turns featuring the song on a couple of 1935 Woodbury Soap shows, accompanied by the Georgie Stoll Orchestra. Presumably, both performances were in the standard sheet music version of a rumba-swing arrangement. Its inclusion in this section is owing to the line in the verse: "Fate sent her to me, over the sea from Spain." The singer thinks she might be from Madrid since she calls herself Dolores. But then comes to realize, she is instead a Broadway chorus girl named Susie Donahue!

The Spaniard Who Blighted My Life was a 1911 song from the British music hall. In 1913 it was a #1 million seller for Jolson. Then in 1947, it was on the flip side of *Alexander's Ragtime Band* which became a million selling hit for Bing and Jolie. The song is a hilarious, pseudo-operatic tour de force for these master song stylists. Written by British comedian Billy Merson, the song opens in 6/8 time followed by a rousing 3/4 waltz tempo. Contained within the lyrics, a line proclaims: "I'll raise a bunion on his Spanish onion. . .," which provides the segue for our next tune. From a 1946 Philco show, Skitch Henderson contributed with the up-beat piano instrumental **Dance of the Spanish Onion**. Basically, the piece is a semi-classical rhapsody, with its changes in meter from 3/4, 2/4, to 4/4. Aside from its title, the tune contains virtually no Latín elements except in its alternation of



meters. Penned in 1942, it was written and recorded by British musician David Rose from his collection of piano pieces. Rose and his orchestra were mostly a studio band. They were one of several bands used to provide music for Red Skelton's radio show. At different times, Rose was married to Martha Raye and Judy Garland. The previous two tunes makes one wonder from whence emanates this fascination with Spanish onions on the part of these British tunesmiths!

Whereas looking beyond this curious inspiration from a vegetable, other songwriters have looked to the musical quality of the Iberian languages and their inherent idioms. Consider that vowel sounds are inherently tuneful. Thus, they are a lyricist's best ally. The non-verbal expression "ay, ay, ay" has been used often by Latín songwriters to convey a sense of emotion. It is a diphthong, i.e., a duo "a—e" or "a—i" vowel sound. In fact, Chilean songwriter Osman Pérez Freire composed a 1913 waltz titled **Ay! Ay! Ay!** (Spanish Creole Song) which was sung by an unidentified tenor in the "national airs" segment in *The King of Jazz*. From Bing's music catalogue, examples of its use can be found in the Mexican song *Cielito Lindo*; the French inspired *All My Love* (Bolero); and the Brazilian *Batuque No Morro* from the Crosby-Lamour-Hope film *Road To Rio*.

In addition, this device was incorporated into the 1940 hit song **Dolores**. Aside from the "ay, ay, ays" and the use of the Spanish female name Dolores, the song is barely a Latín novelty. Although when *Dolores* first emerged, several big bands arranged its simple melody as a bolero. The song was introduced in *Las Vegas Nights*, notable because it marked Frank Sinatra's film debut. In 1941, *Dolores* was nominated for an Oscar. Although Sinatra did not sing it on screen, his recording with the Tommy Dorsey Orchestra and the Pied Pipers became a #1 hit. Concurrently, Bing's '40 swing ballad recording featured his brother Bob Crosby's Bob Cats, and the Merry Macs. His platter climbed the charts at the same time as Sinatra's and became a #2 hit; remaining on the pop charts for fifteen weeks, despite the inexplicable fact that Bing did not perform the song on his radio programmes until 1948 for Philco. As a Latín female name, "Dolores" seems to be a popular choice for use by lyricists. The name was included in the following songs performed by Crosby: the above mentioned *Dolores*; *She's A Latin From Manhattan*; *Cielito Lindo* ('64 version); and *Calcutta*.

At this juncture, the reader is asked to forgive a very brief digression from our review of this musical jukebox. But upon hearing the cry in the line "ay, ay, ay, Dolores. . ." from the preceding song, a Mexican listener may be reminded of history. Padre Miguel Hidalgo (1753-1811) was a priest from the Mexican town of Dolores, who initiated the revolution against Spain in 1810. He led a number of victorious battles but was eventually captured and condemned to death. Others picked up where he left off. He is considered the father of the Mexican revolution. Every September 15 the anniversary of the revolution, the people celebrate a holiday in which the repeated refrain is the *Grito* (War Cry) *de Dolores*: "¡Viva Nuestra Señora de Guadalupe y mueran los gachupines!" (Long Live Our Lady of Guadalupe and death to the Spaniards!").

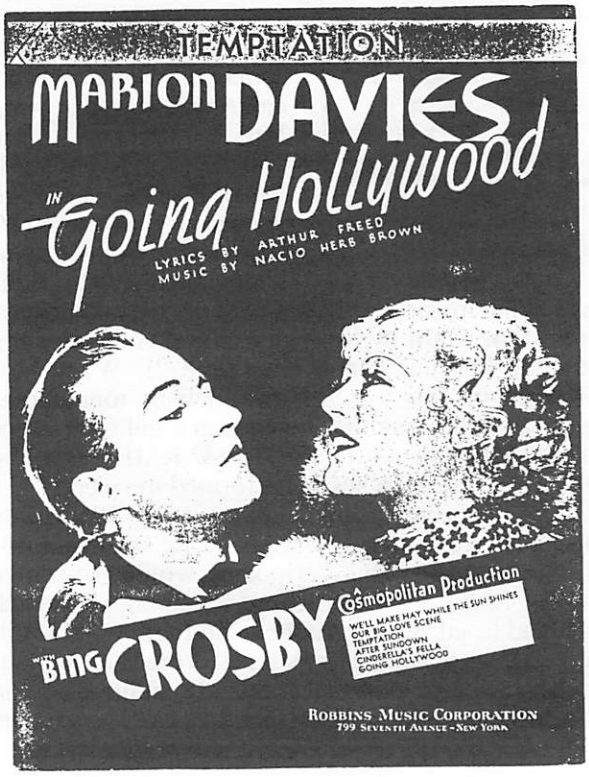
Also, there is a mission in México named Dolores.

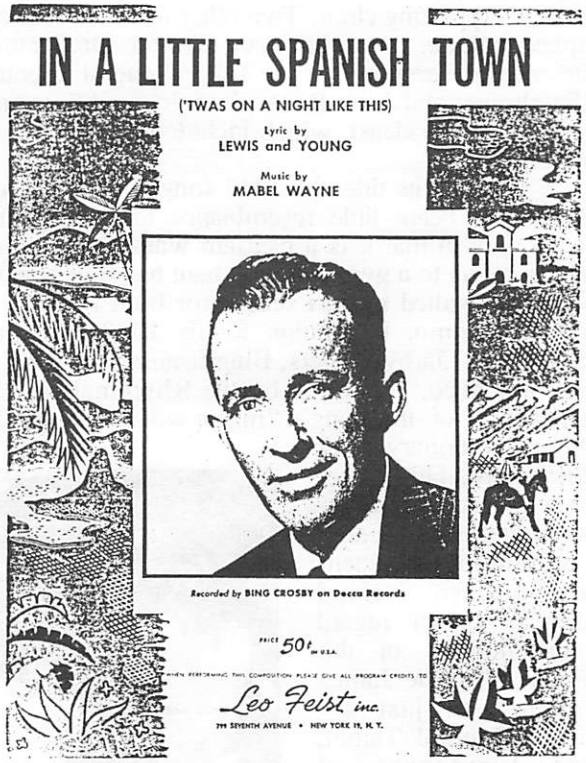
Returning to musical matters, female songwriter Mabel Wayne scored a major hit with her waltz composition **In A Little Spanish Town**, which Bing sang early in his career at the Cocoanut Grove and would return to the song many times over his career. In 1927, it was a #1 hit for Paul Whiteman with Jack Fulton on vocals. Two years later, The Rhythm Boys would take a shot at the song on Old Gold. For a 1936 KMH show, Bing would provide a solo version. Later backed by the Buddy Cole Trio, in 1956 Bing would achieve a modest success with the song reaching #49 on the charts. For this recording, the introductory castanets playing is purely for atmospheric effect, as the song progresses in swing tempo. Crosby would reprise the song several more times for television appearances, including a duet version with John Bubbles. For a 1966 Andy Williams T.V. show, Bing and Andy performed the song in hurried fashion, in an arrangement which may only be described as a strange brew mixture between a '60s "mod sound" and a very diluted potion of Herb Albert's Tijuana Brass sound.

Finally, from a 1960s Bing Crosby-Rosemary Clooney radio broadcast, there was Bing's tango version of the admonitory song **Shhh In Madrid**. The manner in which the tango rhythm is employed makes this song one of the most pronounced tangos that Bing performed, with the tango's characteristic dramatic stops and starts. The secretive tone established in the lyric seems to extend to the song itself. No background information has been unearthed so far regarding the song's authorship and origins. Any Crosby *aficionado* care to come forward with some details?

❖ Spanish Bolero

In 1906, a composition by Raymond Hubbell titled *Bolero* was featured in the Broadway production of *Mexicana*, possibly the first significant appearance





of the genre in the U.S. Hollywood's interest came in the form of Paramount's 1934 flicker *Bolero*, starring George Raft.

A complicated dance in triple meter, the Spanish **bolero** is said to have been invented around 1780 by Sebastián Cerezo, a celebrated dancer from Cádiz. The name is a variant on the Spanish word *volar*, meaning "to fly." The dance was one of the first to spread the fame of Spanish dances and was quickly embraced abroad, especially by the French. The genre is best exemplified by French composer Maurice Ravel's *Boléro* for orchestra, composed in 1928 for a ballet. For KMH 1942, Mary Martin would sing **Les Filles de Cádiz** (The Three Young Fillies), a Spanish styled song in bolero rhythm by another French composer Léo Delibes (1836-1891). Delibes would fashion his melody to a French poem by Alfred de Musset. The original English title *The Maids of Cádiz* referred to three lads and three maids on their way to the bullfights, while dancing the joyous bolero. Using French and new English lyrics, Mary's bravura performance begins as a semi-operatic bolero aria and then ends in swing tempo.

The 3/4 *Spanish* bolero is to be distinguished from the more famous 2/4 *Cuban* bolero. Despite this distinction, several popular songs in duple meter have been written with an accompaniment similar to the Spanish bolero, characterized by a persistent rhythm of triplets and eighth notes. Nacio Herb Brown's **Temptation** is such an example. (Is this a coincidence, or a further clue that Brown may have had an Iberian background?) Initially appearing in *Going Hollywood* and framing a Tijuana bar scene where his character was carrying a torch for a girl, Bing would perform a melodramatic torch ballad version of *Temptation*, which resulted in a top recording in 1933. But, it was Bing's second recording in 1945 which featured the bolero rhythm. By contrast, this latter version is much more

restrained and was enhanced on KMH with the addition of a supporting choir. Two other notable radio examples include: the John Scott Trotter Orchestra's instrumental version for the 1953 General Electric (GE) shows; and Lina Romay's solo rendition on a 1946 Philco broadcast, which included a few lines in Spanish.

Despite its title, the 1947 song **Laroo, Laroo, Lilli Bolero** bears little resemblance to the Spanish bolero, only in that it is a pleasant waltz in 3/4 time. The title refers to a gypsy magic chant heard in Napoli. The song resulted in best sellers for both Peggy Lee and Perry Como. In addition to his 1947 recording with the Ken Darby Singers, Bing featured the song in 1948 on Philco, supported by the Rhythmaires. The chant nature of the song's "magic words" recalls the 1688 revolutionary song *Lilli Burlero.* This earlier tune was based on an old Irish melody and became the symbol of discontent for Northern Ireland Protestants with regard to the policies of the Roman Catholic James II, who had just appointed General Talbot, Lord Lieutenant of Ireland. The chorus, "Lilli Burlero, bullen ala," is repeated in chant manner as a rallying cry.

Spaniard José Padilla (1889-1960) was a successful composer of zarzuelas, operettas, classical pieces and show tunes in Europe, especially in France. From Bing's 1931 *The Cremo Singer* radio programme, we have an early Padilla hit song, the instrumental version of **Who'll Buy My Violets?** Written in 1923, the lyric version was introduced by Irene Bordoni in the musical theatre production *Little Miss Bluebeard.* The lyrics relate the tale of flower-girls in Madrid selling violets in the Spring. Padilla based his melody on his own 1918 tune *La Violetera.* In 1931, with poignant, lush strings, Charlie Chaplin would use the melody as a recurrent theme for the flower girl in his film *City Lights.* The Tommy Dorsey Orchestra would record it in 1937 (Victor). Since a recording of the performance from the *Cremo* show is unavailable, it can only be assumed that the tune was performed in an orchestral bolero arrangement, similar to that featured in *City Lights.* Available sheet music versions specify alternative tempos in: 4/4 allegretto moderato, or 2/4 bolero. For three 1929 Old Gold shows, Paul Whiteman presented the tune as a tango.

L-R: Spanish pianist José Iturbi, Sinatra, Bing, and Jimmy Durante at the piano

❖ **Pasodoble**

It was while in France, that Padilla wrote his biggest hit **Valencia**. Overseas, the song was sung by French soprano Mistinguett in the Mistinguett revue at the Moulin Rouge in Paris. Whereas in England, Lorna and Toots Pounds sang it in the revue *Palladium Pleasures.* On May 18, 1926 at New York's Winter Garden, the song was introduced to American audiences by Hazel Dawn in the Shubert revue *The Great Temptations.* The cast included the future comedy legend Jack Benny. In its first year, it was recorded at least eight times including a #1 hit for Paul Whiteman with vocals by Franklyn Bauer. In 1950, Tony Martin scored a hit. On Old Gold, the tune was played at least four times by the Whiteman Orchestra, and even Mildred Bailey took a shot at the song. During a European stay, Bing featured the song several times on his 1953 GE radio shows. Arranged in *pasodoble* rhythm, the song is played with much gusto, providing a workout for the brass section. Incidentally, KMH guest and Spanish classical pianist José Iturbi was born in Valencia, Spain.

Although ***pasodoble*** means "double-step," the dance itself is a *one-step* usually written in 2/4 time, although it can be in 3/4. The tempo is joyful and moderately fast; variously described as both arrogant and passionate. Another variation consists of a march-like character in 6/8 meter, as is the case with *Valencia.* The dance became very popular in the late 1920s, in Latín America as well as in Europe. The *pasodoble* variation played in 2/4 time and closely resembling a march has long provided the music for the bullfights. This is the case with **España Cañi** by Spanish zarzuela composer and conductor Pascual Marquina (1873-?). Written in 1934, the tune has a robust nationalistic tone and is usually used to rouse the audience at a bullfight, prior to the matador's entrance. For a 1942 KMH show, the John Scott Trotter Orchestra performed the piece.

As previously alluded to in Spring 1953, Bing went on a three month sojourn, visiting several European cities. During this period, he would: re-film a scene for *Little Boy Lost*; record an album of French songs; and taped seven GE shows in Paris. As a result of this exposure, several tunes performed throughout this year have a continental flavor. In addition to *Valencia*, we have three other examples of pasodoble-

arranged tunes: *Barcelona*; *Lady of Spain*; and *Tropicana*. In 1926, British songwriter Tolchard Evans wrote an English one-step **Barcelona**. At the time, it was billed as "the second biggest hit in Europe!" Whereas in the U.S., the song was published as a "Spanish" 6/8 fox-trot. Shortly thereafter, it would be a #3 hit for Ben Selvin and His Orchestra with vocals by Irving Kaufman. On a couple of the GE shows, Bing is joined by his son Lindsay for a duet, in a romantic salute to that lovely "Belle of Barcelona."

In 1931, Evans wrote another English one-step **Lady of Spain**; which in effect, was a return to the success of *Barcelona*. In the early '20s and '30s, songs such as *Valencia* or *Lady of Spain* (originally entitled *Dame of Spain* and sung in Spain as *Dama de España*; and Italy under the title *Signora di Spagna*) were played by strolling piano organ players in the streets of Rome and in the suburbs' cinema/music halls. It was popularly revived in 1952 by two Top 10 recordings: singer Eddie Fisher's million seller and guitarist Les Paul's instrumental version. Also, the song was published as featured by Portuguese band leader-pianist Vincent López, who guested on KMH in February 1941; and similarly as did Crosby, appeared in *The Big Broadcast* (Paramount 1932). Bing gave *Lady of Spain* three airings on his GE shows.

Before 1953 came to a close, Bernie Wayne's **Tropicana** was a Top 20 instrumental hit for Monty Kelly and His Orchestra. Kelly was a former trumpeter for Paul Whitman in the early 1940s. On GE, the John Scott Trotter orchestra rendered an instrumental performance. It is unknown for which of the two most prominent "Tropicana clubs" the tune served as inspiration: the dance hall at 163rd St. and Westchester Avenue in the Bronx, New York; or the more famous cabaret in Cuba. In 1940, the Tropicana opened in Marianao, Cuba under the ownership of the Italian-Brazilian Victor Correa, featuring elaborate revues ala those in Las Vegas; and was a stopping ground for major attractions such as Nat King Cole.

Before leaving radio, we note two early pasodoble examples both from KMH: **Para Vigo Me Voy** (*Say Si Si*) (1940); and **That Old Black Magic** (1943). As we shall note shortly and in upcoming articles, there are several performances of Ernesto Lecuona's *Say Si Si* to consider. Backed by the Music Maids, this radio version is only briefly in pasodoble rhythm; in its opening march tempo, while the rest of the song is in swing rhythm. Harold Arlen and Johnny Mercer's *Magic* was used in two Crosby related films, *Star Spangled Rhythm* and *Here Come The Waves*. In the former, it was introduced by Johnnie Johnston. In the latter, Bing would sing the song on screen as a torch ballad; and later performed it in rumba rhythm for a 1960 *Bing Crosby-Rosemary Clooney* radio show.

By the end of 1947, Vaughn Monroe was enjoying the success of his #1, million selling platter of **Ballerina**. Bing shortly followed with his own successful Top 10 recording in January 1948; and two airings for Philco accompanied by the Rhythmaires. Aside from *Ballerina*, most of Bing's commercial recordings in pasodoble tempo are from his later 1950s and '60s albums.

As we have just observed with the radio examples, 1953 was the year of the pasodoble for Crosby. In this year, Bing recorded English and French versions of a French song **Mon Coeur Est Un Violon** (Violets and Violins), used in his film *Little Boy Lost*. On screen, it was sung in French by Nicole Maurey. Bing's French version was featured on his French LP, *Le Bing-Song Hits Of Paris* (DL 5499). In what is otherwise a warm string-laden waltz ballad, both of Crosby's versions begin with a slow swing shuffle, then shift to a middle section in pasodoble and back to swing tempo. For GE shows in 1953-54, Bing sang the song five times.

Briefly, from the Crosby co-starring flicker *High Society* (MGM 1956), Frank Sinatra and Celeste Holm would duet on Cole Porter's **Who Wants To Be A Millionaire?** The song is almost entirely in swing, but does include a few seconds of pasodoble rhythm.

In 1958, Crosby recorded a duet album with Rosemary Clooney for the RCA label titled *Fancy Meeting You Here*. On the LP, three songs were lightly sprinkled with pasodoble "dust": **Isle of Capri**; and a few measures of guitar strummed pasodoble rhythm are inserted into both the swing number **Calcutta**, and the oft-used rumba **Para Vigo Me Voy** (*Say Si Si*). At times, pasodobles and tangos often may sound alike. Originally, *Isle of Capri* emerged as a 1935 tango hit for Xavier Cugat.

For the 1961 *Holiday in Europe* LP, Bing spent a musical **Moment In Madrid**. Also in a pasodoble arrangement, the song was penned by the recording session's arranger Bob Thompson. This session further included a song titled **More 'n' More Amor**, which is presented in *chachachá* rhythm. Although the Spanish spelling of "amor" is used, this is actually an Italian song by Alberto Testa. Obviously, the two syllable "amor" was a better fit with the melody line than the three syllable Italian form "amore."

Although not written by Spaniards, three songs composed by Hispanic composers with Spanish locales as theme are: Cuban Ernesto Lecuona's *Andalucía* and *Malagueña;* and Mexican Agustín Lara's *Granada*. (More about the latter in a subsequent article on Mexican music.) From Lecuona's *Andalucía Suite, Española* for solo piano, Tutti Camarata adapted **Andalucía** (The Breeze and I) and arranged the Jimmy Dorsey-Bob Eberly hit. In 1940, it rose to #1 remaining on Your Hit Parade for 14 weeks. Ethel Smith played an organ solo version in Desi Arnaz's flicker *Cuban Pete*. Bing recorded *Andalucía* three times in his career, in three different rhythmic arrangements. Contained within the 1965/68 Longines multiple LP set, *that* '65 version is in *pasodoble* tempo. With its Castilian "s" spelling, the word "Andalusia" comes from the Arab *al-Andalus* (i.e., "land of the Vandals"). This was the name which the Moslems gave to Spain, and which they also applied specifically to the four kingdoms of Seville, Córdova, Jaén, and Granada, comprising the southeast corner of the peninsula.

Finally, one of the most beautiful recordings Bing made was his '65 version of the novelty **South of the Border**, another pasodoble from the Longines set. Using Spanish castanets and flamenco style guitar, British conductor Geoff Love has provided Bing with a sumptuous string laden accompaniment.

❖ Malagueña & Jota

The ***malagueña*** is a native dance of Málaga, Spain. Usually written in triple time, it is a variety of *fandango*. For this dance, we have two similarly titled but different compositions. Also from the *Andalucía* suite, Lecuona's piano composition **Malagueña** is set in 3/4 time with several tempo changes including a *capriccio* section. In 1928, Lecuona introduced the piece to the U.S. via a piano recital at New York's Capitol Theater. Bing recorded a chachachá version for his 1960 *El Señor Bing* LP; with the English lyric *At the Crossroads*. Previously, it had been a hit in '42 for Jimmy Dorsey with vocals by Bob Eberly. In 1951, Caterina Valente recorded it in German and sold over a million copies. On a 1942 KMH show, harmonica-player Larry Adler rendered an instrumental version faithful to its original classical character.

Subsequently on a 1945 KMH show, famed violinist Yehudi Menudin would perform a similarly titled **Malagueña** by Spanish composer and virtuoso violinist Pablo de Sarasate (1844-1908). The piece is taken from Sarasate's 1878 collection of *Spanish Dances: Malagueña, Op. 21, no. 1*. As an example of contrasting viewpoints, Lecuona's piece is in 3/4 meter while Sarasate's composition is in 3/8 time; both with several changes in tempo.

Earlier on a 1938 KMH broadcast, violinist Grischa Gulahoff performed a tune titled **La Jota**. The piece exemplifies another 17th century Spanish folk dance from Aragon in triple time. Many *jotas* have been composed throughout the years; especially, from the zarzuela repertoire. As a copy of this show is not readily at hand, we can only guess that this is most probably the well known piece by Spanish composer and violinist Manuel Quiroga (1890-1961).

Finally, Spanish composer Manuel de Falla (1876-1946) composed his **Danza Ritual del Fuego** (Ritual Fire Dance) in 1915 for an extended work; later transformed into his ballet *El Amor Brujo*. It follows from the title that the piece is a *danza* in 2/4 time. On a 1945 *Command Performance* show Crosby hosted, pianist Arthur Rubenstein performed the piece.

■ FADO

Representing Portugal, we have only one entry with **April In Portugal** (Coimbra), appearing on the *Holiday in Europe* LP with a slight *tango* backbeat. Interestingly, after having sung the song twice in 1953 for his GE shows (with another performance by Jane Morgan), Bing did not record the song until 1961. In considering the tango arrangements which backed Crosby's vocals, there is one noticeable omission: the characteristic tango instrument the *bandoneón*, whose tone was sweeter and more mellow than the accordion. Bing's recording of *April In Portugal* makes up for this with the audible appearance of occasional accordion chords.

Around 1941, the Spanish orchestra Los Chavales de España played with great success for four years at the Tropicana in Cuba. They performed a mix of Cuban and European music among them was *April In Portugal* a modern day ***fado***. In 1953, English lyrics were added subtitled *The Whisp'ring Serenade*. It was written for the University of Coimbra in Portuguese East Africa. In the same year, several hit records were made: instrumentals by the Les Baxter and Freddie Martin bands; and vocal renditions by Vic Damone, and Tony Martin with Lennie Hayton's orchestra.

In binary meter, the *fado* is the popular music of the cities of Portugal. The word means "destiny" in Portuguese. The greater portion of the fados are sentimental and melancholic love ballads imbued with an indefinable longing, and are always accompanied on the guitar. Appropriately, a guitar interlude is contained on Bing's radio versions of *April In Portugal*. Some fados take on the character of the ballad-like chronicle, relating current happenings. Hence, they are comparable with certain types of the Mexican *corrido*.

There are two main types: (a) *Lisbon fado*—sung in the cafés, streets, and in the poorer quarters of the city; and (b) *Coimbra fado*—the serenade of the students of the University of Coimbra, sung to their sweethearts as they walk the streets or along the banks of the Mondego River. The Lisbon fado has much of the musical character of the Argentine tango. Hence, the tango backbeat on Bing's version of *Portugal* is appropriate. Some scholars believe the fado is derived from the African *lundú* and actually originated in Brazil but was fully developed in Portugal.

■ HABANERA & TANGO

❖ Habanera

In his pioneering book *The Latín Tinge: The Impact of Latín American Music on the United States, 2nd ed.* (Oxford University Press, 1999), John Storm Roberts writes that near the end of the 19th century the Cuban ***habanera*** became the first Latín dance rhythm to become popular in the U.S. on a large scale. The chief characteristic of the habanera is the swaying *ritmo de hamaca* (hammock rhythm): slow or moderately slow 2/4 time with a repetitive rhythmic pattern of a dotted eighth and sixteenth notes pair followed by a pair of eighth notes. The dance's immediate ancestor is the Spanish *contradanza*.

It would appear that Crosby's first association with an *habanera* was with Spaniard Sebastián Yradier's **La Paloma**, written before 1865. The song was so popular in México that many believed it was written by one of their own; and was said to be a favorite of Emperor Maximilian and his wife Carlota. In 1928, Paul Whiteman recorded the song in a concert arrangement, with a vocal group. While Bing is suspected as being part of the group, his presence is unconfirmed. Ferde Grofe's arrangement uses the habanera in a faster than usual tempo, with changes in rhythm including use of a "galloping" swing section. *La Paloma* was featured in the "Monterey" sequence, in the Whiteman inspired film *King of Jazz* (1930). On screen, Nancy Torres and Jeanette Loff took turns singing the song in Spanish.

One commentator has observed, *La Paloma* is a sort of *Lili Marlen* for generations of sailors who set off on dangerous voyages or went to war. It was still popular during World War I, particularly among German warship crews. Yradier was singing master to the Empress Eugénie in Paris, where several collections of his songs were published. He lived for some time in

Cuba. By way of Cuba, the song came to the U.S.A. from México where it was known since about 1866.

La Paloma was published by G. Schirmer in New York in 1877, under the title of "La Colombe." The English lyrics were not written until 1907 by the Rev. Henry G. Chapman, and gained public performance around the same time. A publication by White & Goullaud in Boston of the same period is inscribed "As sung by the Zavitowski Sisters in the Burlesque of Robin Hood." This sheet music edition is rather cryptically called a "canción americana," but makes use of the habanera bass throughout. Trumpeter Harry James would revive the tune in the 1940s.

In the hands of non-latín arrangers, the usually slow paced *La Paloma* may have been rendered almost as a lullaby. Thus, we have a humorous revolt from its somnambulatory effect in the dixieland number **Way Down Yonder In New Orleans**, which quotes *La Paloma* and accuses it of putting one into a coma. In the middle section of the song, the rhythm momentarily switches to a rumba beat.

This awareness of an habanera tune in a dixieland song reveals a recognition of the influence of a Latín thread in early ragtime and jazz. Mexican musicians are credited with bringing the Cuban habanera beat to New Orleans around the turn of the century, before the birth of jazz. In 1884-85, New Orleans hosted the World's Industrial and Cotton Centennial Exposition. The Mexican government sent over the band of the Eighth Regiment of Mexican Cavalry, a unit estimated between 60 and 80 musicians. They were the hit of the exposition; playing various marches, waltzes, schottisches, danzas, and habaneras.

Continuing in similar vein, we consider two compositions emerging in 1911. W.C. Handy's **Memphis Blues** contained a habanera bass rhythm in the instrumental piano version, making it a *jazz habanera.* (In the 1920s and '30s, the stylistic differences between blues, ragtime, and jazz were not clearly delineated on a consistent basis; thus, the terms were used interchangeably.) *Memphis* was Handy's first published blues; written to help elect Edward H. Crump as mayor of Memphis. Thus, it was known as "Mr. Crump." George Norton added lyrics in 1913. Bing sang it in his film *Birth of the Blues*; and a 1943 Screen Guild radio adaptation. On different occasions, Louis Armstrong, Ella Fitzgerald, Dinah Shore and The Firehouse Five Plus Two joined Crosby in delivering spirited versions on 1950s Chesterfield and GE broadcasts.

Similarly from 1911, William H. Tyers' **Panama** also may be counted as a *jazz habanera*, as it originally included a habanera bass pattern. Later, jazz musicians would play it as a rag or march. Louis Armstrong performed it as a *rag* on Bing's radio show. Black composer Tyers briefly directed the New York orchestra for the husband and wife dance team, Vernon and Irene Castle. Also, he was to become a founder-member of ASCAP.

As we have reviewed, the Cuban habanera emerged in the nineteenth century. Shortly, the dance would charm European audiences and worked its way into operas like *Carmen* (1875), by French composer Georges Bizet. The first act **Habanera** was sung on screen in a scene at the Metropolitan Opera House, by contralto Risë Stevens in Bing's Oscar winning film *Going My Way*. She would reprise the aria for a 1944 Mail Call show. On 1951 Chesterfield programme, a brief parody was included in the Soap Opera sketch, with Bing, Dorothy Kirsten and the Rhythmaires. One of Sebastián Yradier's songs, *El Arreglito* was *the* source for Bizet's *Habanera*, with Bizet copying the tune virtually note for note.

Demonstrating greater originality and skill, fellow Frenchman Claude Debussy (1862-1918) used the habanera rhythm in one of his piano preludes **La Puerta de Vino** (from *12 Preludes, Book II*). Composed during 1912-13 for his second book of Preludes, *La Puerta del Vino* has been described as a revelation in sound of the picture postcard from the Alhambra in Granada that Debussy had received from his friend Spanish composer Manuel de Falla. On a 1937 KMH show, Rudolph Ganz played the piece.

The habanera rhythm would be incorporated in the next two tenor standards. Agustín Lara's **Granada** includes an eight bar habanera interlude. (More about *Granada* in a subsequent article.) As we have noted in the previous examples with Bizet and Debussy, the

Movie still from *Going My Way* (Paramount 1944). L-R: Bing, contralto Risë Stevens, and Spanish opera singer/actor Fortunio Bonanova

habanera became very popular with European composers. Similarly, Italian composer Eduardo Di Capua caught the bug and incorporated the habanera bass into his Neapolitan classic, **O Sole Mío**. On his recording, Bing sings two verses with a vocal group for the *101 Gang Songs* LP. Recorded countless times and in several English lyric incarnations, the song would be revived in 1960 as a #1 hit for Elvis Presley, with the English lyric *Now or Never*.

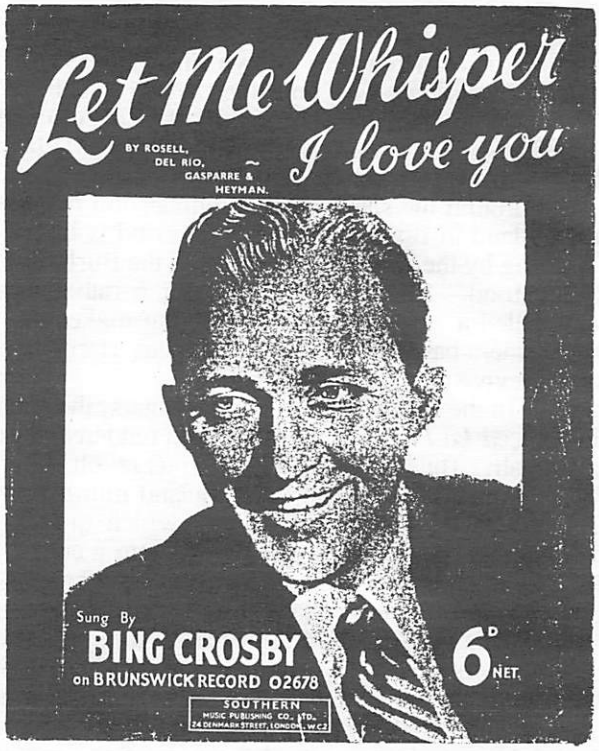
Rounding out this particular dance segment, Cole Porter's **Begin The Beguine** is usually and solely considered an example of the *biguine* rhythm. However, on both of Bing's commercial and radio versions, the song begins with a quickened habanera bass pattern played in isolation presumably by the cello section; and then de-emphasized as the arrangement kicks into its swift biguine tempo.

❖ Tango

The cycle of Latín American dance crazes really began with the New York opening of *The Sunshine Girl*, on February 3, 1913 at the Knickerbocker Theatre on Broadway. The musical comedy introduced the husband and wife dance team of Vernon and Irene Castle. In turn, they introduced the *turkey trot* and the ***tango***. Also, they had presented the Brazilian *maxixe*, but that dance quickly died out. Whereas, the *tango* took the country by storm. It made stars of the Castles. They had learned the dance the previous year during their stay in Paris; the dance having spread throughout Europe. In 2/4 meter, this Argentine dance (a rhythmic combination of the Cuban *habanera* and the Argentinian *milonga*) was the first of many Latín music fads to sweep the nation. Its ancestor was the Spanish *tango-andaluz*. After the waltz, the tango is probably the world's best known dance. Most tangos have a heavily accented fourth beat, with a slow, deliberate and strict tempo. The origin of the term "tango" is disputed. But, according to a popular theory, it was the name that black slaves gave their drums during the colonial period.

The popularity of the tango carried through to the Roaring Twenties and got a big boost when cinema sex symbol Rudolf Valentino danced an erotically charged version in the 1921 film *The Four Horsemen of the Apocalypse*. Although it was a silent film, the music was provided by cinema hall pianists.

Sometimes called a *tango-balada* or *tango-canción*, the vocal tango was developed around 1917 largely by composer-singer Carlos Gardel (1878-1935). He was born in Toulouse, France and came to Argentina as a young boy. Gardel was particularly important in making the tango-canción fashionable throughout Europe and the Western hemisphere. He starred in a number of Spanish language musical films for Paramount Pictures in the early 1930s. Tragically, in June 1935 he died at the age of forty-five in a plane crash in Medellín, Colombia. As related by Gardel's biographer Jaime Rico Salazar in *Carlos Gardel: Su Vida y Sus Canciónes* (Centro Editorial De Estudios Musicales, 1991), very few may know that in December 1934, Gardel filmed a couple of scenes for the Paramount flick *The Big Broadcast of 1936*, in which he sang two songs: the canción *Apure delantero buey* and the tango *Amargura*. Crosby fans will note



that Bing made a cameo in this film, also singing two songs. Gardel's scenes were shot in Astoria, Queens, during his stay in New York; while the rest of the cast shot their scenes in Hollywood. Upon Gardel's death, Paramount decided to cut his scenes from the picture.

Through his many compositions, Gardel's major contribution was to transform the tango from a dance form into a song type of social and cultural significance. Unfortunately, Bing did not perform the English versions of any of his many compositions. However, Cuban band leader-violinist Electo Rosell's **Murmullos** (Let Me Whisper I Love You) may provide a link. In 1930, Gardel recorded a popular tango by Froilán Aguilar and Juan C. Patrón titled *Murmullos*. The lyrics' content is similar to, and may have provided the inspiration for Rosell's song. Originally written as a bolero, Bing recorded *Let Me Whisper* as a tango-canción in 1938, his platter climbing to the 7th spot on the pop charts. The song was performed twice on KMH. Incidentally, Rosell's song would be featured on the recent *Buena Vista Social Club* CD, previously mentioned last issue in Part I.

While *habanera* examples are short in supply, we have a number of commercial recordings featuring *tangos*. As noted previously, Bing's '61 recording of *April in Portugal* featured a tango backbeat. However, his first recording in tango rhythm was in 1929 with **Gay Love**. In that year, this torch ballad was written by Sidney Clare and classical pianist Oscar Levant, and featured in the film *The Delightful Rogue*.

The tango rhythm was employed on the non-latín numbers: *The Moon Was Yellow* and *On Treasure Island*, both featuring lyrics by Edgar Leslie. Recorded in 1934, Bing was one of the first to record and score a hit with **The Moon Was Yellow**. Despite its Tin Pan Alley origins, *Moon* has proven to be a durable staple of the tango repertoire. As late as 1985, the tune was included in an LP titled *Tango* by guitarists Laurindo Almeida and Charlie Byrd. Following the

success of *Moon*, a few measures of tango rhythm can be heard on Bing's 1935 Top 10 swing hit recording of **On Treasure Island**. Bing's brother Bob also had a successful recording with this latter song.

For the 1964 *That Travelin' Two-Beat* LP, Rosemary Clooney joined Bing in a delightful dixieland version of Julio César Sander's classic 1928 tango **Adiós, Muchachos**. The song was remade with a counter-melody provided by Jay Livingston and fresh lyrics by Ray Evans. On a 1951 Chesterfield show, Louis Armstrong delivered a humorous version in waltz time, under the guise of *I Get Ideas*. In the same year, singer Tony Martin had a million seller. On the English lyric version, dancer-turned-lyricist Dorcas Cochran offers a good-natured invitation to the dance. In fact, the welcomed cheerfulness contained in Cochran's lyrics is in direct contrast to the portrait of impending dread of the original Spanish lyric: in which the singer cannot bear to live any longer. Thus, the singer is mournfully saying goodbye to life, while bidding farewells (adiós muchachos) to old friends.

Returning to the Longines set, Bing's '65 version of **Amapola** (Pretty Little Poppy) is sprinkled with some touches of tango, although this version is primarily in Cuban *bolero* rhythm. In 1941, this Mexican song was a #1, million-seller Decca recording for Jimmy Dorsey with vocals by Helen O'Connell and Bob Eberly. As we shall discuss in subsequent articles, Crosby recorded *Amapola* three different times, each with different Latín rhythms.

Following the same path as the habanera's influence, W.C. Handy's famous **St. Louis Blues** is actually a *jazz tango*. Published in 1916, it introduced a format that has become traditional in Jazz-Latín fusions: an introduction or first theme in tango rhythm, followed by a section in Jazz 4/4 (or rather, a 12-bar blues). At the time when the tango made its impact, ragtime was at its peak. And soon, a number of "ragtime tangos" joined the earlier habanera based rags in

the repertoire. Rhythmically, the *tango* and *ragtime* (or blues) were connected by a constant syncopation: ragtime's was confined to the treble (or right hand of the piano); while tango's syncopation concentrated on the bass (or left hand). The Harlem stride pianists such as composer James P. Johnson took to the tango early, presumably because they played for dancing cabarets. During the early 1920s, even jazz pianist Ferdinand "Jelly Roll" Morton recorded many habanera/tango-bass solo piano pieces.

On his 1932 recording of *St. Louis Blues*, Bing delivers one of his best early performances, backed by Duke Ellington's orchestra. By comparison, almost twenty years later on a 1951 radio show, Crosby is joined on *St. Louis Blues* by cornetist Red Nichols. While this latter version is more jazz oriented, it does contain and isolates the tango bass rhythm for a couple of measures. The song was sung on screen by Ruby Elzy in Crosby's film *Birth of the Blues* (1941). Incidentally, Puerto Rican Juan Tizol played valve trombone on Bing's '32 recording. Tizol contributed to Ellington's early jazz-Latín experiments, notably on the classic "Caravan."

Possibly, Crosby's initial extensive exposure to the tango rhythm came via the Old Gold shows. Whiteman featured a number of instrumental tangos usually in medley form: Argentine-Italian Luiz Logatti's 1907 **Irresistible**; Cuban Ernesto Lecuona's 1929 **Pavo Real Girl** (The Peacock); U.S. band leader Art Hickman's 1917 **Rose Room**; and Mexican María Grever's 1926 **Júrame** (Promise, Love). Additionally, there were a number of tunes with the fashionable "La" in its title: José Padilla's 1918 **La Violetera**; Frenchman Charles Borel-Clerc's 1909 **La Sorella**; J. Tim Brym's 1913 **La Rumba** (despite the title it was billed as an Argentine tango); Paul Dupont's 1923 **La Rosita** and an obscure **La Seduction**. In the recent book by Lionel Pairpoint *". . .And Here's Bing!": The Radio Directories* (I.C.C., 2000), there is an entry for the Old Gold series titled "Jarame." Probably, this is a misspelling; and is María Grever's *Júrame*.

On his own radio shows, Crosby's listeners were provided with a number of instrumental versions of noteworthy tangos including: Ángel Villoldo's famous 1905 composition *El Choclo*; Danish violinist Jacob Gade's *Jalousie* (Jealousy); and Leroy Anderson's tango revival hit *Blue Tango*. One of the most famous of all Argentine tangos, **El Choclo** was published in the U.S. by Schirmer in 1913. With English lyrics titled *Kiss of Fire*, Georgia Lee had a #1, million seller in 1952. Previously, it had been featured on a 1929 Old Gold Show; and then, included on Crosby's 1931 *The Cremo Singer* radio programme.

From several of Bing's 1940s and '50s radio shows, the next two instrumental tangos were beautifully played by the volatile violinist Joe Venuti. Imported in 1931 via England and with words by the daughter of N.Y. Congressman Sol Bloom, **Jalousie** (Jealousy) would prove to be a repeated hit. Initially, Leo Reisman and his Orchestra had a hit instrumental. In 1938, the Boston Pops under Arthur Fiedler had a version retitled "Tango Tzigane": this recording was the first "light" classic to sell over a million platters. Used as incidental music, the tune was on the soundtrack of Bing's film *Paris Honeymoon* (Paramount

1939). Then in 1951, Frankie Laine had a million seller with *Jealousy*, that preserved the tango rhythm.

In 1952, Crosby's Decca label mate Leroy Anderson sold over two million disc copies of his #1 charting instrumental composition, **Blue Tango**. Later, Mitchel Parish would add lyrics. For three 1953 GE shows, it was given the instrumental treatment by the John Scott Trotter Orchestra with brisk, virtuosic playing by Joe Venuti. In addition, the melody was played as background music for a Café Istanbul sketch involving Bing and Marlene Dietrich, on a May 1952 Chesterfield broadcast. With these last two compositions, we are witness to the curious incongruity of how such beautiful sounds could be produced by such an acknowledged gruff individual as Joe Venuti.

In addition to the previously mentioned *Shhh In Madrid*, there were also a few vocal tangos performed on Bing's radio broadcasts. Written in 1934, Jimmy Kennedy's **Serenade in the Night** was based on C.A. Bixio and B. Cherubini's "Violino Tzigano," a popular tango. It had been featured in the film *Melodramma*. In 1937, Mantovani and His Orchestra had a Top 10 hit. Initially, Crosby sang the song on two 1937 KMH shows, presumably in tango rhythm. By contrast, he would return to the song twenty-five years later for a broadcast on his last '60s radio programme; with a steady *rumba* arrangement provided by Buddy Cole and his trio.

For the period late 1930s to early 1940s, only three additional tango arranged songs have been detected: on KMH, the swing ballad **If I Knew Then** and Lecuona's waltz **Dame De Tus Rosas** (Two Hearts That Pass In The Night); and for an AFRS Mail Call broadcast **Solamente Una Vez** (You Belong To My Heart). For the first two, both featured brief middle passages in lightly tango rhythm. (But compare, the tango rhythm is not present on the commercial version of *If I Knew Then*.)

On the third, we have an example of the "interchangeability" of Latín rhythms. We began this article by stating that 2/4 time was common to many of these songs; and thus, they were amenable to different rhythmic backings. Among the commercial and several radio versions of Agustín Lara's 2/4 composition *You Belong To My Heart*, only one was arranged as a full-blown tango for the well-known March 28, 1945 Mail Call programme which featured a salute to the Academy Award winners of 1944. On this broadcast, Bing is backed by the AFRS orchestra; arranger not known. As we shall review next issue, backed by John Scott Trotter on radio and Xavier Cugat in the studio, all of Crosby's other versions were arranged in Cuban bolero rhythm.

Alliteration is a literary device in speech or writing where there is an occurrence in a phrase of two or more words having the same initial sound. It lends a rhythmic and musical quality to ordinary words; and thus, can be a useful aid for a lyricist. The next two selections demonstrate a contrasting method in the use of this device: the simple and the more inventive. Yet, both uses work well. From the 1951 Bing Crosby Show, a swing-tango rhythm was included in Bing's rendering of **Would I Love You**. On the programme, Crosby introduced the song as being popularly requested at the Doll House in Palm Springs, as sung by the Guadalajara Trio. In the same year, it was a million seller for Patti Page. Lyricist Bob Russell makes a very simple use of alliteration, in the recurring line: "Would I love you, love you, love you. . ."

By comparison, Dinah Shore and Rosemary Clooney took turns dueting with Bing on **Takes Two To Tango**; the song having been featured three times on the GE shows. Note the more inventive use of alliteration by lyricist Dick Manning: the recurring line "Takes two to tango" matches perfectly with the rhythmic thrust of Al Hoffman's melody. This humorous novelty song resulted in a 1952 Top 10 hit record by Pearl Bailey, backed by Don Redman's orchestra. Also, Louis Armstrong recorded a popular version.

(To be continued in the next issue. . .NEXT UP: Cancíon Mexicana, Ranchera, and *Bingo Viejo*.)

✍ **POSTSCRIPT**—A few Club members have provided some miscellaneous info, updating the data provided in Part I. Also, some supplemental data has been gleaned from Pairpoint's radio book. The first name in bold with address location is that of the contributing member, following the colon is the supplemental info. Item nos. 1-4 update the previously published *Bing Crosby Latín American Guest Directory*:

1) **Tim Morgereth**, Baltimore, MD: Rosita Moreno had been identified as the hostess on the radio show *Hollywood Visita A Las Americas*. In the 1930s and '40s, there were two actresses in Hollywood going by that name. After comparing voices from different radio shows, we are confident that the woman in question was the Spanish actress, rather than the Mexican actress.

2) **Greg Van Beek**, West Bend, WI: Former *Tonight Show* executive producer Frederick De Córdova produced Bing's first TV special, the half hour *Bing Crosby Show for G.E.* (CBS 1/3/54).

3) **Harold Sunners**, West Orange, NJ: A descendent of one of the first California families, Hispanic character actor Leo Carrillo was M.C. in the film short *Star Night At The Cocoanut Grove* (MGM '35), in which Bing also appeared.

4)
- *Cassadó, Gaspar*: Spanish cellist, KMH 3/17/38 & 2/1/40;
- *Ferrer, José*: Voice of America radio (New York, 12/22/73);
- *Guizar, Tito*: Mexican singer/actor, MC #122 (12/6/44);
- *Hayworth, Rita*: 6th Anniv CP (5/29/48);
- *Iturbí, Amparo*: Spanish pianist, KMH 8/8/40;
- *Lamour, Dorothy*: KMH 8/20/36 & 12/3/42, MC #73 (1/12/44), 35th Anniv CP (5/77);
- *Romay, Lina*: 5th Anniv CP (5/29/47);
- *Romero, César*: KMH 1/8/42;
- *Solas, Soliti de*: Spanish pianist, KMH 3/8/45;
- *Vélez, Lupe*: Mexican actress, OGC 2/25/30.

❧

Completed and ready for press, this article was

Front cover art by Graeme Puckett for the 1985 *Slightly Latín* LP (JGB 1005): Bing drawn in Spanish garb and a hat style known as *sombrero córdobles*

on its way to our editor when Pairpoint's radio book arrived in the mail. As a result, this necessitated a mad dash to the library for further research and some minor adjustments to this article, especially regarding the music performed on the *Old Gold* and *Woodbury* broadcasts. Given the short research time before our press deadline, fortunately details were found for most of the new material. Yet, a few titles remained elusive: *Spanish Doll* and *La Seduction*. Hopefully, details on these latter items will emerge in the future.

Overall, Lionel's book has proven to be a very useful reference source and is highly recommended. Note, our research differs from that stated in Pairpoint's book on a few points:

•pp. 119 & 160, "Espana (Chabrier)," should be "España Cañi (Marquina)."

•p. 144, "Malagueña (Lecuona)," should be "Malagueña, Op. 21, no. 1 (Sarasate)." On the 1945 broadcast, Bing identifies the piece as being by Sarasate. All other entries titled "Malagueña" are by Lecuona.

•p. 331, "Tropicana (de Paul)," should be "Tropicana (Wayne)." As reviewed in this article, my research indicates that Bernie Wayne composed this tune.

•pp. 108 & 160. *A Garden In Granada* is ascribed to Debussy. I have checked several biographies and listings of his collected works. *A Garden In Granada* is not listed among his works. The closest item is his 1903 piano prelude *La Soirée dans Grenade*, which translates to 'Promenade' or 'Evening' in Granada." More probably, this is an instrumental version of a song of the same title by songwriters Abel Baer and Sunny Skylar; and was a successful 1938 Decca recording by pianist/band leader Henry King. Since I don't have a copy of the 1940 KMH broadcast on which it appeared, I cannot confirm my assumption.

•pp. 22 & 30. *El Fresco* is ascribed to John Philip Sousa. However, the title does not appear in the definitive discography of his music, *The Works of John Philip Sousa* by Paul E. Bierley (Integrity Press, 1984). According to this book, many compositions were erroneously ascribed to Sousa hoping to cash in on his success. This may be the case with *El Fresco*. Although U.S. born, Sousa was part Portuguese on his father's side. His mother was Bavarian.

SPECIAL BING CROSBY TAPE OFFER

Tim Morgereth has prepared three special cassette tapes and one video as companion mementos to our continuing series of articles on Bing's Latín American repertoire. Depending on interest, additional tapes will be prepared in the future. Currently, the following are available:

• **Radio Revue WW2 500**: contents include three radio broadcasts, *Hollywood Visita A Las Americas*, *Pan American Day* show, and *Command Performance #160* featuring Carmen Miranda.

• **RR VRA 2826 El Compadre: The Latín Repertoire Vol. I**: a 60 min. cassette containing a sampling of some of the songs mentioned in our articles. Mostly hard to come by radio performances.

• **RR VRA 2827 El Compadre: The Latín Repertoire Vol. II**: a 60 min. cassette containing the commercial recordings from the following two albums, *In A Little Spanish Town* (Decca DL-8846) and *El Señor Bing* (MGM E 3890). Cost: Each cassette tape $4.50 p.p. U.S.; $6.00 p.p. Foreign. Order all three tapes for a special price $12.00 p.p. U.S.; $16.00 p.p. Foreign.

• **VRA 842 The Three Caballeros**: a video of this Disney feature; in VHS/NTSC format only. Cost: $8.00 p.p. U.S.; $12.00 p.p. Foreign. Contact: Tim Morgereth, 5 Beach Drive, Inverness, Baltimore, MD 21222-4925.

I HAVEN'T TIME TO BE A MILLIONAIRE

TWO LETTERS FROM BING'S TAX ATTORNEY EXPLAIN WHERE THE MONEY GOES

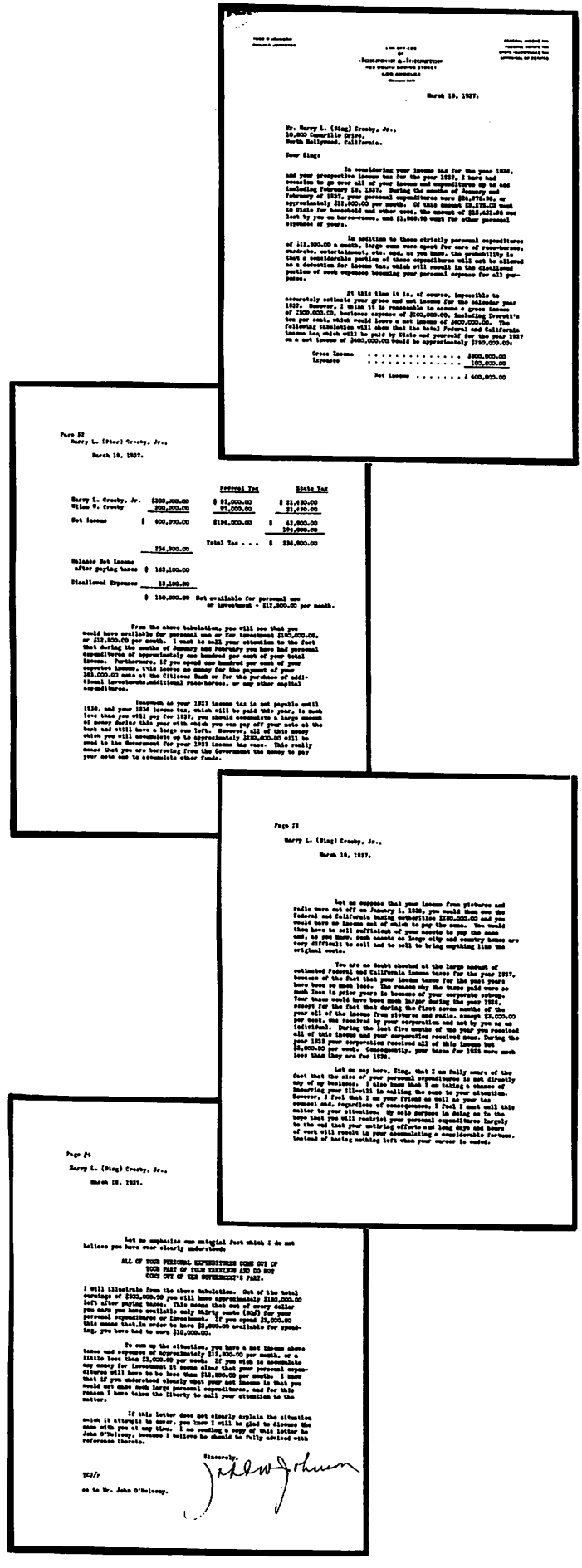
By Mark Scrimger

ONE of the myths that dogged Bing throughout his career (and persists even to this day — see the interview with Kathryn Crosby in our last issue) was the size of his show biz fortune. His signings of new movie, radio, and record contracts were always newsworthy, often containing mentions of the large sums Bing's talent commanded. Newspaper and magazine articles of the era with titles such as "Is Bing Crosby Too Rich To Be Happy?,""Bing Crosby — America's Favorite Business," and "Million Dollar Minstrel" often focused on Bing's varied and (supposedly) wise investments of said monies. Even the prestigious business publication, *Fortune* magazine, ran a feature article on Bing's financial empire in 1947.

Of course, there was a lot of misinformation and conjecture in these articles, as Bing himself was always rather reluctant to discuss monetary matters with interviewers. He would quickly change the subject or try to diffuse it with a joke. His only serious comments were that reports of his wealth were greatly exaggerated and that he had a multitude of obligations which pretty much ate up any money he did make. On the radio, Bob Hope kidded Bing incessantly about his wealth; and this, probably more than anything else, perpetuated this myth in the public's mind.

The two letters reproduced here present, for the first time, a true and accurate picture of Bing's finances 10 to 15 years into his career. Certainly being in the upper tax brackets brought him many new headaches and challenges in managing his money prudently while at the same time trying to enjoy the luxurious lifestyle of a major Hollywood star in the late 1930s. Bing's financial problems and his money amounts discussed in this first letter are particularly interesting when you realize that at the time America was still under the grip of the Great Depression and that the average personal income at this time was $1000.00 per year or less! You certainly have to admire Mr. Johnson's courage and candor as he tactfully tries to lecture Bing on fiscal responsibility.

Perhaps as a result of some of the issues raised in this first letter, 1937 was the year that Bing formed Bing Crosby Enterprises. It opened for business on the top floor of the Crosby Building which Bing had built on Sunset Boulevard. He put his brother, Larry, in charge of running the office and moved his parents down from Spokane so his Dad could look over the books. Brother Everett was already on board as his manager. No doubt Bing thought that by having family members involved in his business affairs, he had instituted a system of checks and balances which would act in his best interests — especially since that now all of their fortunes would be tied to his continued success.



March 19, 1937.

Mr. Harry L. (Bing) Crosby, Jr.,
10,820 Camarillo Drive,
North Hollywood, California.

Dear Bing:

In considering your income tax for the year 1936, and your prospective income tax for the year 1937, I have had occasion to go over all of your income and expenditures up to and including February 28, 1937. During the months of January and February of 1937, your personal expenditures were $24,975.56, or approximately $12,500.00 per month. Of this amount $9,475.03 went to Dixie for household and other uses, the amount of $12,433.96 was lost by you on horse-rooms, and $1,066.96 went for other personal expenses of yours.

In addition to these strictly personal expenditures of $12,500.00 a month, large sums were spent for more of rare-horses, wardrobe, entertainment, etc. and, as you know, the probability is that a considerable portion of these expenditures will not be allowed as a deduction for income tax, which will result in the disallowed portion of such expenses becoming your personal expense for all purposes.

At this time it is, of course, impossible to accurately estimate your gross and net income for the calendar year 1937. However, I think it is reasonable to assume a gross income of $800,000.00, business expense of $100,000.00, including Everett's ten per cent, which would leave a net income of $600,000.00. The following tabulation will show that the total Federal and California income tax, which will be paid by Dixie and yourself for the year 1937 on a net income of $600,000.00 would be approximately $190,000.00:

Gross Income	$800,000.00
Expenses	100,000.00
Net Income	$ 600,000.00

Page #2
Harry L. (Bing) Crosby, Jr.,
March 19, 1937.

		Federal Tax	State Tax
Harry L. Crosby, Jr.	$300,000.00	$ 97,000.00	$ 21,400.00
Dixie M. Crosby	300,000.00	97,000.00	21,400.00
Net Income	$ 600,000.00	$194,000.00	$ 42,800.00
			194,000.00
	236,900.00	Total Tax . . .	$ 236,900.00
Balance Net Income after paying taxes	$ 163,100.00		
Disallowed Expenses	13,100.00		
	$ 150,000.00	Net available for personal use or investment - $12,500.00 per month.	

From the above tabulation, you will see that you would have available for personal use or for investment $150,000.00, or $12,500.00 per month. I want to call your attention to the fact that during the months of January and February you have had personal expenditures of approximately one hundred per cent of your total income. Furthermore, if you spend one hundred per cent of your expected income, this leaves no money for the payment of your $63,000.00 note at the Citizens Bank or for the purchase of additional investments,additional race-horses, or any other capital expenditures.

Inasmuch as your 1937 income tax is not payable until 1938, and your 1936 income tax, which will be paid this year, is much less than you will pay for 1937, you should accumulate a large amount of money during this year with which you can pay off your note at the bank and still have a large sum left. However, all of this money which you will accumulate up to approximately $150,000.00 will be owed to the Government for your 1937 income tax case. This really means that you are borrowing from the Government the money to pay your note and to accumulate other funds.

Page #3
Harry L. (Bing) Crosby, Jr.,
March 19, 1937.

Let us suppose that your income from pictures and radio were cut off on January 1, 1938, you would then owe the Federal and California Boating authorities $150,000.00 and you would have no income out of which to pay the same. You would then have to sell sufficient of your assets to pay the same and, as you know, such assets as large city and country homes are very difficult to sell and to sell to bring anything like the original costs.

You are no doubt shocked at the large amount of estimated Federal and California income taxes for the year 1937, because of the fact that your income taxes for the past years have been so much less. The reason why the taxes paid were so much less in prior years is because of your corporate setup. Your taxes would have been much larger during the year 1936, except for the fact that during the first seven months of the year all of the income from pictures and radio, except $3,000.00 per week, was received by your corporation and not by you as an individual. During the last five months of the year you received all of this income and your corporation received none. During the year 1935 your corporation received all of this income but $3,000.00 per week. Consequently, your taxes for 1935 were much less than they are for 1936.

Let me say here, Bing, that I am fully aware of the fact that the size of your personal expenditures is not directly any of my business. I also know that I am taking a chance of incurring your ill-will in calling the same to your attention. However, I feel that I am your friend as well as your tax counsel and, regardless of consequences, I feel I must call this matter to your attention. My sole purpose in doing so is the hope that you will restrict your personal expenditures largely to the end that your untiring efforts and long days and hours of work will result in your accumulating a considerable fortune, instead of having nothing left when your career is ended.

Page #4
Harry L. (Bing) Crosby, Jr.,
March 19, 1937.

Let me emphasize one material fact which I do not believe you have ever clearly understood:

ALL OF YOUR PERSONAL EXPENDITURES COME OUT OF YOUR PART OF YOUR EARNINGS AND DO NOT COME OUT OF THE GOVERNMENT'S PART.

I will illustrate from the above tabulation. Out of the total earnings of $800,000.00 you will have approximately $150,000.00 left after paying taxes. This means that out of every dollar you earn you have available only thirty cents (30¢) for your personal expenditures or investment. If you spend $1,000.00 this means that,in order to have $1,000.00 available for spending, you have had to earn $10,000.00.

To sum up the situation, you have a net income above taxes and expenses of approximately $12,500.00 per month, or a little less than $3,000.00 per week. If you wish to accumulate any money for investment it seems clear that your personal expenditures will have to be less than $12,500.00 per month. I know that if you understood clearly what your net income is that you would not make such large personal expenditures, and for this reason I have taken the liberty to call your attention to the matter.

If this letter does not clearly explain the situation which it attempts to cover, you know I will be glad to discuss the case with you at any time. I am sending a copy of this letter to John O'Melveny, because I believe he should be fully advised with reference thereto.

Sincerely,

TEJ/r

cc to Mr. John O'Melveny.

LAW OFFICES
OF
JOHNSON & JOHNSTON
433 South Spring Street
LOS ANGELES
MIchigan 8471

March 18, 1937

Mr. Harry L. (Bing) Crosby, Jr.
10500 Camarillo Drive
North Hollywood, California

Dear Bing:

In considering your income tax for the year 1936, and your prospective income tax for the year 1937, I have had occasion to go over all of your income and expenditures up to and including February 28, 1937. During the months of January and February of 1937, your personal expenditures were $24,875.96, or approximately $12,500.00 per month. Of this amount $9,575.03 went to Dixie for household and other uses, the amount of $13,431.95 was lost by you on horse-races, and $1,868,98 went for other personal expenses of yours.

In addition to these strictly personal expenditures of $12,500.00 a month, large sums were spent for care of race-horses, wardrobe, entertainment, etc. and, as you know, the probability is that a considerable portion of these expenditures will not be allowed as a deduction for income tax, which will result in the disallowed portion of such expenses becoming your personal expense for all purposes.

At this time it is, of course, impossible to accurately estimate your gross and net income for the calendar year 1937. However, I think it is reasonable to assume a gross income of $500,00.00, business expense of $100,00.00, including Everett's ten per cent, which would leave a net income of $400,000.00. The following tabulation will show that the total Federal and California income tax, which will be paid by Dixie and yourself for the year 1937 on a net income of $400,000.00 would be approximately $250,000.00:

Gross Income	$500,000.00
Expenses	100,000.00
Net income	$400,000.00

		Federal Tax	State Tax
Harry L. Crosby, Jr.	$200,000.00	$97,000.00	$21,450.00
Wilma W. Crosby	200,000.00	97,000.00	21,450.00
Net Income	$400,000.00	$194,000.00	$ 42,900.00
			194,000.00
		Total Tax	$236,900.00
	236,000.00		
Balance Net Income after paying taxes	$163,100.00		
Disallowed Expenses	13,100.00		
	$150,000.00	Net available for personal use or investment - $12,500.00 per month.	

From the above tabulation, you will see that you would have available for personal use or for investment $150,000.00, or $12,500.00 per month. I want to call your attention to the fact that during the months of January and February you have had personal expenditures of approximately one hundred per cent of your total income. Furthermore, if you spend one hundred per cent of your expected income, this leaves no money for the payment of your $85,000.00 note at the Citizens Bank or for the purchase of additional investments, additional race-horses, or any other capital expenditures.

Inasmuch as your 1937 income tax is not payable until 1938, and your 1936 income tax, which will be paid this year, is much less than you will pay for 1937, you should accumulate a large amount of money during this year with which you can pay off your note at the bank and still have a large sum left. However, all of this money which you will accumulate up to approximately $250,000.00 will be owed to the Government for your 1937 income tax case. This really means that you are borrowing from the Government the money to pay your note and to accumulate other funds.

Let us suppose that your income from pictures and radio were cut off on January 1, 1938, you would then owe the Federal and California taxing authorities $250,000.00 and you would have no income out of which to pay the same. You would then have to sell sufficient of your assets to pay the same and, as you know, such assets as large city and country homes are very difficult to sell and to sell to bring any thing like the original costs.

You are no doubt shocked at the large amount of estimated Federal and California income taxes for the year 1937, because of the fact that your income taxes for the past years have been so much less. The reason why the taxes paid were so much less in prior years is because of your corporate set-up. Your taxes would have been much larger during the year 1936, except for the fact that during the first seven months of the year all of the income from pictures and radio, except $3,000.00 per week, was received by your corporation and not by you as an individual. During the last five months of the year you received all of this income and your corporation received none. During the year 1935 your corporation received all of this income but $3,000.00 per week. Consequently, your taxes for 1935 were much less than they are for 1936.

Let me say here, Bing, that I am fully aware of the fact that the size of your personal expenditures is not directly any of my business. I also know that I am taking a chance of incurring your ill-will in calling the same to your attention. However, I feel that I am your friend as well as your tax counsel and, regardless of consequences, I feel I must call this matter to your attention. My sole purpose in doing so is the hope that you will restrict your personal expenditures largely to the end that your untiring efforts and long days and hours of work will result in your accumulating a considerable fortune, instead of having nothing left when your career is ended.

Let me emphasize one material fact which I do not believe you have ever clearly understood:

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I will illustrate from the above tabulation. Out of the total earnings of $500,000.00 you will have approximately $150,000.00 left after paying taxes. This means that out of every dollar you earn you have available only thirty cents for your personal expenditures or investment. If you spend $3,000.00 this means that, in order to have $3,000.00 available for spending, you have had to earn $10,000.00.

To sum up the situation, you have a net income above taxes and expenses of approximately $12,500.00 per month, or a little less than $3,000.00 per week. If you wish to accumulate any money for investment it seems clear that your personal expenditures will have to be less than $12,500.00 per month. I know that if you understood clearly what your net income is that you would not make such large personal expenditures, and for this reason I have taken the liberty to call your attention to the matter.

If this letter does not clearly explain the situation which it attempts to cover, you know I will be glad to discuss the same with you at any time. I am sending a copy of this letter to John O'Melveny, because I believe he should be fully advised with reference thereto.

Sincerely,
(signed)
Todd W. Johnson

LAW OFFICES
OF
JOHNSON & JOHNSTON
433 South Spring Street
LOS ANGELES
MIchigan 8471

January 21, 1941

Mr. Harry L. Crosby, Jr.
10500 Camarillo
North Hollywood, California

Dear Bing:

Jack O'Melveny informed me this morning that you had adjusted your domestic affairs so that you no longer contemplate a separation and property settlement with Dixie. I am certainly glad to hear this for many reasons. I will mention some of the financial reasons hereafter in this letter. Leaving aside the personal reasons which are always considered sufficient by the parties involved, a separation and property settlement would indeed be an expensive one for you, considered only from an income tax standpoint. Because of your domestic situation, I have spent the last several days in analyzing the tax changes and tax matters which must be considered in such an event and I will briefly summarize those which I think will still be of interest to you.

I have made a rough but comparatively accurate estimate of your 1940 net income, which approximated $526,000.00. The Federal and State income tax on this income so long as you are married would be approximately $377,000.00. Were you divorced your Federal and State income tax on the same amount would be approximately $433,000.00. In other words you would pay some $55,000.00 more Federal and State income tax on this same income if you were divorced than you will of you are not divorced and no property settlement is made.

To put it another way, after payment of your Federal and State income tax for the year 1940 you had net earnings available to you for your personal purposes in the sum of approximately $148,000.00. Had you been divorced during 1940 you would have only had available $93,000.00, a difference of $55,000.00. You contemplate giving Dixie and the children an allowance of $2,500.00 a month, or $30,000.00 a year, which would have left you approximately $63,000.00 a year for yourself. The extra $55,000.00 which you were able to keep because of being married will in all probability much more than pay all the living and personal expenses of your entire family. Therefore, from a financial standpoint, it would indeed be expensive for you to assume the status of an unmarried taxpayer. While I know this is not at all decisive in such matters, it is certainly something for your very serious consideration if in the future the same question presents itself.

I want to call your particular attention to the fact that your net earnings available in 1940, after payment of income taxes, were approximately $2,850.00 a week or $148,000.00. I am merely pointing this out so that you will not be misled in your personal expenditures by looking at your gross earnings which you make each week, month or year. Since your new picture contract only calls for three pictures a year, and you probably will not make the outside picture any more, your available income for personal use will probably not be quite as large in 1941 as in 1940, although only about 20% of the income you received from the extra picture was available to you because of its being taxable at the higher brackets.

In all probability, 1941 will see increased Federal income taxes, although I do not believe the State income tax will see any further increase for some time to come, if at all. I do not believe these increases will affect the upper brackets, and indeed they are already so high that there is little room for an increase. The general feeling is that the normal tax rate will be increased from the present 4% to 10%. If only this increase is made it would reduce the net income available to you by about $31,000.00 to $35,000.00 depending on whether the defense tax is added to this increase. Taking into consideration your not making the extra picture and the probable increased tax rate, I would say that your net income available during 1941 will probably be somewhere between $100,000.00 and $120,000.00.

I do not know how much you spend, if anything, out of your household and personal bank account for items which might legitimately and fairly be claimed as business expenses. The matter of your personal expenditures does not come within my employment and I do not wish to appear nosey, but I do want to point out that any legitimate entertainment or other expense which you pay out of your

own pocket costs you the full amount out of your pocketbook, whereas if they can be claimed as deductions for income tax only about 20% to 25% comes out of your personal pocketbook and the Federal and State governments pay the other 75% to 80%. Therefore, if you do pay any of these expenses for business entertainment, etc., out of the household account, or your personal account, it would be well worth your while to have Mrs. Ross furnish Clay with the amounts spent and the purpose for which expended. If you do not care to go to this trouble I will assume that you either do not have any such expenditures, or that they are too small to bother with.

I particularly want to call your attention to the fact that on December 31, 1940, you owed the Federal and State governments approximately $377,000.00 in income taxes for the calendar year 1940. On the same date you had cash in the bank outside of your personal account in the sum of $167,000.00. In other words, you owed the Federal and State governments for accrued taxes $210,000.00 more than you had cash available. This means that had your income been cut off on January 1st, it would have been necessary for you to sell assets to obtain the $210,000.00 necessary to complete your payment of taxes. You can see the position your estate would have been in had you died on January 1, 1941, or should you die in the future. At all times you are from one year to one year and three months behind on your taxes. Some time ago I recommended life insurance for you in the minimum amount of $500,000.00 to take care of accrued income tax and inheritance taxes on your estate should you die unexpectedly. I again call this matter to your attention, although you may have already taken out considerable life insurance. Of course, I will be glad to cooperate with Jack O'Melveny if you wish anything done along this line.

If you care to go into any of these matters more fully, I shall be glad to discuss the matter with you personally at any time. I am sending a copy of this letter to Jack O'Melveny and I am furnishing an original and one copy to you so that you may forward one to your office if you wish.

Very truly yours,
(signed)
Todd W. Johnson

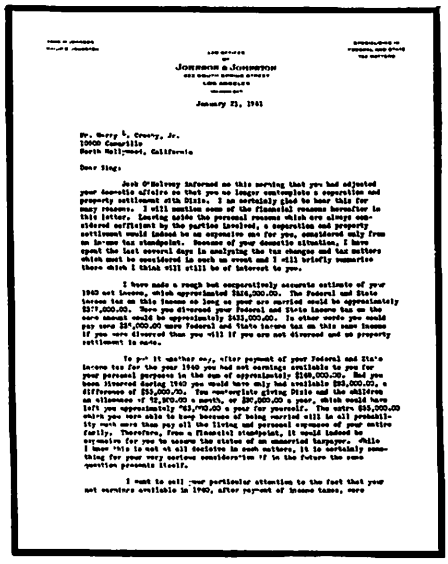
BING'S marital discord and subsequent reconciliation in late 1940-early 1941 were covered and speculated on in the press and so were a matter of public record. This second letter apparently started out as an answer to Bing's question about the ramifications of such a move on his part. As the matter had already been amicably resolved, Bing's tax attorney takes the opportunity to review Bing's 1940 tax liability and then tries to forecast his financial future.

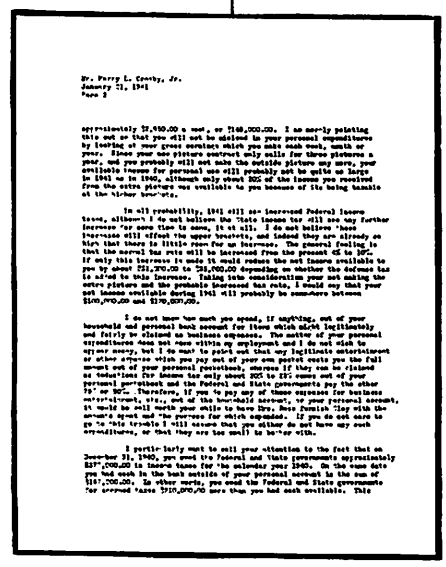
Even the knowledgeable Mr. Johnson couldn't have predicted what would happen tax-wise when the United States actually entered the war in December of 1941. In order to fund war production and mobilization, a special income tax was levied on American citizens for the duration. This "Victory Tax" rose from 20% on the first $2,000 to more than 90% on net incomes of over $200,000.

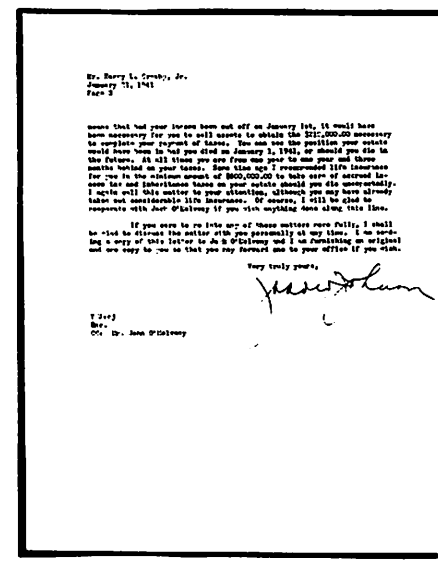
In October of 1942, legislation freezing wages was announced to take effect on January 1, 1943 as part of a newly-passed Revenue Act. FDR's Director of Economic Stabilization then issued an order to limit salaries to $25,000 a year. With allowable expenses, this means a gross salary maximum of $67,000. This news sent a shock wave through all of highly-paid Hollywood. Bing's plight was singled out in one magazine article entitled "How Bing Crosby Will Live On $25,000 A Year." Fortunately for all concerned, Congress quickly repealed this unpopular measure.

Because the price of conducting total war was astronomical and the Treasury found it was constantly pressed for money to fund it, there was also a measure in the 1943 Revenue Act making taxes a current obligation. This meant that quarterly tax payments now fell due as the income was earned. Before 1942, income taxes had been paid during the year following the receipt of the income. Now this one-year lag was eliminated so this revenue would enter the Government coffers in a more timely manner.

Needless to say, all of these additional wartime tax measures played havoc with Bing's already precarious fiscal situation. And, although after the end of World War II personal taxes were moderately reduced, they never returned to pre-war levels. Consequently, it would be many years before Bing was able to get out from under financially. Several times over the years, Bing hinted that he was thinking about slowing down or retiring from show business altogether, but it now appears he couldn't afford to.







Tidbits of Bing Crosby

By David Lobosco

From my cluttered and overly-messy desk (which is starting to sag under all the weight), I have been collecting little tidbits of Bing Crosby and his associates that you might find interesting and entertaining.

♬ Yet another mega entertainment store opened up in our area called Media Play. They have an average selection of the great ones like Bing, Sinatra, and Peggy Lee. Also, from time to time, they may even carry a rare CD by an artist like Alice Faye or Vera Lynn. Anyway, I was searching the Bing Crosby section in vain, looking for something new, when I spotted the 4-CD set of V-Discs. They were issued back in 1997, and I had never picked them up, because of other issues of V-Discs that were sub-par. What made me finally purchase the set was that it was on clearance for an astounding $13.99! The sound is pretty good, too. My favorite recording from the set is the charming Bing Crosby medley of songs from *The Fleet's In.* I guess sometimes good things do come to those who wait!

♬ Waiting for MCA/Universal to issue Bing Crosby movies on video is like waiting for gas prices to come down. In both cases I don't think that it will ever happen. Finally, I took matters into my own hands and ordered some movies from guru Tim Morgereth. I ordered four very elusive Bing Crosby films: *College Humor* (1933), *Too Much Harmony* (1933), *Dixie* (1943) and *Out Of This World* (1945). I was not disappointed in the quality or service that Tim provides. Not only does he carry movies, but he also has audio cassettes for sale. In fact, he has everything from Dixie Lee Crosby's appearance on Al Jolson's radio show to rare Eleanor Powell movies. Tim is a great prophet for keeping Bing Crosby's memory alive, and he should be recognized!

♬ Earlier this year an interesting book was published about Dean Martin's successful television show. The book was called *Backstage At The Dean Martin Show* and is by Lee Hale. It is a very compelling look about a very complicated man. Bing Crosby is mentioned in the book a number of times. At the end of one of the seasons, Bing was the special guest star. The author says that Bing and Dean together were "more relaxed and casual than ten Perry Comos." The author goes on to comment on Bing's voice. He writes: "The most impressive thing about Bing was the volume he got out of those mellow low tones." Later in the book, the author lays out some bombshells about Bing. He says that Bing told them that he was really born in Sequim and not Tacoma. Also, the writer says that Kathryn Crosby never liked Dean. One year Dean gave

a roast for Bob Hope, but Bing didn't show up after being invited. Hale accuses Mrs. Crosby of not telling Bing about the roast. I find that one hard to believe, but all-in-all, it is an enlightening book.

♬ I'm not much for the bar scene at all. However, sometimes my friends drag me out for a drink or two. One evening we stopped at a place which had karaoke. That word actually means "off-key singing." For those who do not know what karaoke is, it is when you sing to background music, with words provided on a screen, usually in a bar setting. I was amazed at how many Bing Crosby songs were included. Of course, the usual songs were there like "White Christmas" and "Swinging On A Star." However, there was a total of 12 songs you could pick from. Probably the rarest was "Don't Get Around Much Anymore." After a few mixed drinks — being the ham that I am — I got up and sang by myself. However, it wasn't a Bing song that I chose. I sang Sinatra's "The Lady Is A Tramp." Sorry, Bing!

♬ Finally, I just want to conclude by saying that this year marks my 20th year of actively collecting Bing Crosby music. In August of 1980 a young lad went to the flea market with his grandfather. After much begging, his grandfather gave him an old dollar bill to spend any way that he wanted. It is at this flea market that I bought my first Bing record. It is a 45 of "Galway Bay." and "My Girl's An Irish Girl." I still have this record in my collection, and thankfully I still have my grandfather in my life. Thanks, Grandpap!

Bing in Hollywood

By David Lobosco

Dixie

(Paramount, 1943)

WITH the way this country has been heading in its bid for "political correctness," *Dixie* may never be released on video or even shown on television again. That is an unfortunate truth, because the film is an enchanting look at life during the late 1800s. The song "Dixie" and blackface may be considered racist today, but it is of great importance to remember it is a part of our history; and at the time it was deemed to be the highest form of entertainment. A hundred years ago, people did not have to worry about hurting everyone's feelings.

The movie *Dixie* is based loosely on the life of Daniel Emmett (1815-1904), who wrote the song "Dixie" and was the father of the Negro minstrel shows. Bing fitted nicely into the role of Emmett and gave the role the gusto that it needed. He had two leading ladies fighting for his love in this movie. Marjorie Reynolds, Bing's leading lady in 1942's *Holiday Inn,* played Bing's handicapped wife. Dorothy Lamour, in the only movie she made with Bing without Bob Hope, played the woman who would like to steal Crosby away.

The plot revolves around Bing trying to get his songs sold and published. Every time he does make a few bucks, he seems to burn down something, due to carelessly leaving his lit pipe lying around. (In a bit of irony, Bing's own house burned down in January of 1943 due to faulty wires on a Christmas tree!) Bing turns to performing when his songs do not sell well, and with his blackface revue he gains wide popularity. The finale shows Bing trying to sell his song "Dixie" to the audience. He starts out singing the song as a slow ballad, until a fire backstage forces Bing to pick up the pace and sing it as a rousing patriotic anthem of the South.

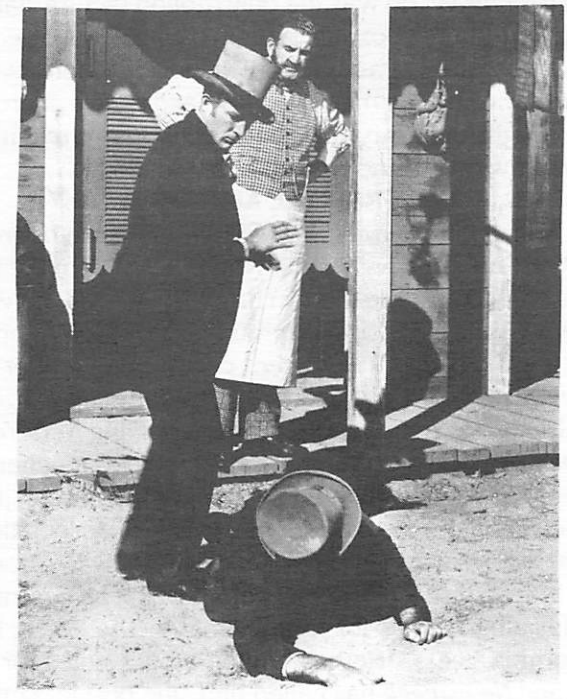
In my opinion, the songs are only so-so, but they were big hits for Bing. Written by Johnny Burke and Jimmy Van Heusen, two of the songs were million sellers: "If You Please" and "Sunday, Monday Or Always." Two songs, "Kinda Peculiar Brown" and "Miss Jemima Walks By," were written for the film but not used. Personally, I am disappointed that Bing didn't commercially record the title song and "She's From Missouri."

The cast was great, and Bing always seemed to work well with Marjorie Reynolds and Dorothy Lamour, respectively. Rounding out the cast were Billy DeWolfe, Raymond Walburn, Eddie Foy, Jr., and Harry Barris.

As a footnote, the real Dan Emmet never gained the recognition he deserved. After "Dixie" became a hit in 1859, Emmett was never able to match his success. He died in his 90s in Ohio after leaving the entertainment business to raise chickens.

Today *Dixie* may be viewed as politically passé, but it is a harmless and charming look into a world that was not yet abused by technology, media, and politics. This was Bing's second film in color, and it's a joy to see his blue eyes caressing Marjorie Reynolds while he sings "Sunday, Monday Or Always."

This is a hard movie to find, but if you can find a copy you will not be disappointed. It just may have you whistling "Dixie."



BING-ING AROUND

By Pete Cakanic

Congratulations to all who have kept Club Crosby alive. And special thanks to the founders who got together in 1936 to "celebrate" the work of Bing Crosby. The club is honored in *Guinness 2001* as the LONGEST-RUNNING FAN CLUB FOR A SOLO ARTIST. It reads: "The Club Crosby, founded in 1936, celebrates the work of Bing Crosby and currently has 450 members worldwide. Its official magazine is published twice a year."

While we're pleased with the entry, Guinness continues to give Bing short shrift. He could be listed as the major artist who has sung more different songs than anyone. In *Bing Crosby, the Songography,* Franz W. van der Kolff documents date and place of over 4000 titles. Or the singer who introduced the most Academy Award winning songs, most No. 1 hits, most continuous years of recording, most Christmas songs recorded, the only superstar to be No. 1 in the three major entertainment mediums—movies, radio and recording simultaneously. Maybe next year!

A NICE PLUG FOR BING

Larry King, in his *USA Today* column on November 20, gave Bing a nice plug. King says: "A book I'm really looking forward to reading is Gary Giddins' biography of Bing Crosby, *A Pocketful of Dreams* (Little Brown, $30). The book is due in January.

"It's hard to believe how one man could so dominate the music industry as Crosby did between 1927 and 1962. He made the most popular record ever recorded, 'White Christmas,' which made the pop charts every Christmas for 20 years. He had the most No. 1 hits (38) compared with 20 for the Beatles and 18 for Elvis Presley. He was the only motion picture star to rank No. 1 in the box office for five consecutive years. His radio show averaged 30 million listeners every Thursday night. The man was, plain and simple, incredible." Right on, Larry! (A check with *USA* circulation shows average Monday sales at 2.3 million.)

A CREDIBLE AUTHOR

A short biography of Gary Giddins in *Contemporary Authors* indicates he has the wherewithal to make the facts on Bing credible. Born in Brooklyn in 1948, he was 29 when Bing died. His background includes: film critic for the *Hollywood Reporter.* contributing editor to *Downbeat,* columnist and jazz critic for *Village Voice,* contributor to major publications, including *New York Times, Esquire* and *Vanity Fair.* He's been teacher of jazz at NYU, Fellow at Smithsonian Colloquium on jazz criticism, and a member of Music Critics Association. He's received awards from ASCAP. He was a radio producer, a disc jockey, was nominated for a Grammy for his album notes for "Frank Sinatra, The Voice, His Columbia Years." He has written album notes for 60 LPs and *Newsweek* has called him "the best jazz critic at work today." His biography of Louis (Satchmo) Armstrong is a classic. The list goes on; our space does not.

I have high hopes Giddins' book will please Bingers. One reason is that he began with the premise that Bing was a first-class S.O.B., based on what has been written about him since 1980. His theme was going to be "How could a guy who was such an S.O.B. have been loved by so many people worldwide?"

Gary was a guest on the Jay Diamond talk show on New York radio. Diamond is an unabashed Bing fan and questioned Gary relentlessly (and also expressed his own opinions). I have the program on two cassettes purchased from Wig Wiggins of the I.C.C.

In what might be described as a mini preview of what will be an 800-page book, Giddins informs us that he began research 9 years ago. It wasn't long before he discovered that the original theme about Bing being an S.O.B. wasn't so. He interviewed over 250 people, studied his movies, listened to his records, checked out the Bing archives at Gonzaga and said, "The more I learned about Bing, the more I liked him." When he compared notes with another writer delving into Bing for a Disney project, that writer came to the same conclusion that Bing was a pretty nice guy. Not a goody-two shoes; he had some faults. But no way the ogre that was portrayed by Bing's son Gary and the hatchet job in *The Hollow Man.*

A Pocketful Of Dreams may be in the bookstores about the time we receive *Bingang.* For those who can't buy it, I suggest you recommend it to your local library; recommend it even if you buy it. And send in clips of reviews in your local paper to our editor, Wayne Martin.

BING IN BOOKS AND ON TV

Last fall Andy Williams guested on "Larry King Live." He was ready to start singing again after a year's rest to heal the nodes on his vocal cords. He was advised by one specialist to have surgery. He declined, he said, because he had heard that Bing Crosby had his nodes surgically removed, and it deepened his voice. "I didn't want to sound like Bing." (He didn't say that disparagingly.) The node healed with rest. During the show, some clips of Andy's TV show were shown. One was with Bing doing "In A Little Spanish Town." "Bing was one of my favorite guests," he said. Highlights of the various shows are being released on videos. Andy's comment about surgery and Bing was picked up in *USA Today.* I wrote to Andy at Branson, MO. to inform him that Bing *did not* have throat surgery.

In a tribute to Steve Allen after his recent death, Larry King played a year-old tape. In one segment, Steve is at the piano playing one of his compositions, "When The Saints Go Marching In," and he says "Bing Crosby and the Andrews Sisters recorded it."

In a 2-hour Biography Channel special on the Grand Ol' Opry, country singer Ricky Skaggs says,"Bill Monroe was to country music what Louis Armstrong was to jazz and Bing Crosby was to popular singing."

New at the bookstores is *Alistair Cooke, A Biogra-*

phy. Cooke corresponded regularly with Bing "on their shared pleasures and frustrations—golf." The last letter he got from Bing arrived from Europe two days after Bing died. It "cheered" Cooke to learn later that Bing played a good last game. Bing's letter says, "My golf is woeful, but I will never surrender." Bing and Alistair share a title: "Honorary Colonel of the Household Guard of the Governor of Kentucky."

In answer to a letter I sent to Michael Feinstein commending his book *Nice Work If You Can Get It,* in which he speaks highly of Bing, his office sent the following: "Thank you so much for your letter. Michael, too, is a huge Bing fan and even named his cat BING CLAWSBY."

TWO NEW BOOKS AND SOME NEGATIVES

I've seen Tina Sinatra, 52, Frank's youngest, on TV several times. She's a pretty tough babe, and she doesn't pull her punches, even if they're below the belt. Her book, *A Memoir: My Father's Daughter,* written with Jeff Coplan, rakes Ol' Blue Eyes' fourth wife Barbara over the coals. And she doesn't sugar coat some of her dad's misdeeds.

But I question her accuracy or need to come up with the same "Crosby the Tyrant" that her sister Nancy came up with previously. Tina was born in 1948 and she admits to many years of psychiatric therapy. She alleges that "on occasion the library also served as a refuge for the Crosby boys, who lived not far from us on Sunset. They were teenagers in the mid-fifties, closer to Nancy's age, and my mother would provide a soft shoulder and a hot meal after they ran away or Bing threw them out. I didn't know about Bing's tyranny then. I just saw that those kids were always miserable."

For the record, Gary Crosby was born in June of 1933; the twins, Dennis and Phillip in July, 1934, and Lindsay in January, 1938. In the mid-fifties, say 1954-56, Gary would have been between 21 and 23; the twins 20 and 22, and Lindsay 16 and 18. And Tina would have been between 6 and 8.

Gary was a pretty husky guy at that age. So were the twins. Their wallets were pretty husky, too. Dixie Lee Crosby, their mom, died in 1952, and it's been published that each of the boys received $250,000. A lot of dough today, and much more in the mid-fifties. It's interesting that a 6-year-old thinks of a 22-year-old as a "kid." Maybe Tina ought to contact Phillip. He went public last year, stating he was "tired" of the negative propaganda concerning Bing. "He was a good father," Phillip declared.

Back Stage At The Dean Martin Show, written by Lee Hale with Richard Neelly, pays Bing a few compliments: "The ultimate professional—memorized everything he had to do, didn't complain about anything ...the most impressive thing about Bing was the volume he got out of those low, mellow tones. They were downright loud; and there was his well-known easygoing attitude, apparently the same off screen as on."

By profession, Lee Hale is a musical director and arranger, so the following is surprising: "It is often reported that Dean copied Bing's style when he was getting started. Perhaps it was more Bing's attitude. Dean admitted that rather than Crosby's, his phrasing came from watching Harry Mills." *Say what?*

I've heard that once before. In a Dean Martin biography, his agent made that remark. And now it's gospel! So what's the truth? Dean has been quoted on several Bing tributes: "I copied his style. I even used to copy the way he acted. Most of us did in the early days and then went on to develop our own styles." Harry Mills was a fine singer, and some of his phrasing may have rubbed off on Dean, but how could anyone with a musical ear not hear how much Bing influenced Dean?

Hale, like so many in the past twenty years, has to take a few pot shots at Bing. I often wonder — are they judging Bing or Father O'Malley? In his intro Hale says, "I also learned that Bing Crosby was a miser at heart." As evidence, he says, was a rehearsal pianist who sketched out a medley for Bing, similar to the one used on the show. Bing's payment was a bottle of Scotch. He adds that Bing's gifts to his staff and those around him were usually tax-deductible. "Bing was professional, loose and witty, but he flunked generosity."

Well, Mr. Hale, Bing was generous, but when he donated , it didn't go out with a *press release.*

One final knock. "Irving Berlin says Dean Martin sings 'White Christmas' better than anyone." I wonder how Bing would have reacted to that. He would have chuckled and agreed, I think.

I responded to an advertisement in *Bingang* from Timothy Morgereth. It was for a Bing/Spanish broadcast. I'd often read that Bing spoke fluent Spanish, but I was skeptical. Oh, he used Spanish idioms, and he pronounced the words correctly, but being "fluent" is another story. But when the 30-minute tape was finished I was convinced. His voice is unmistakable. His give and take in Spanish was more than just phonetic memorization.

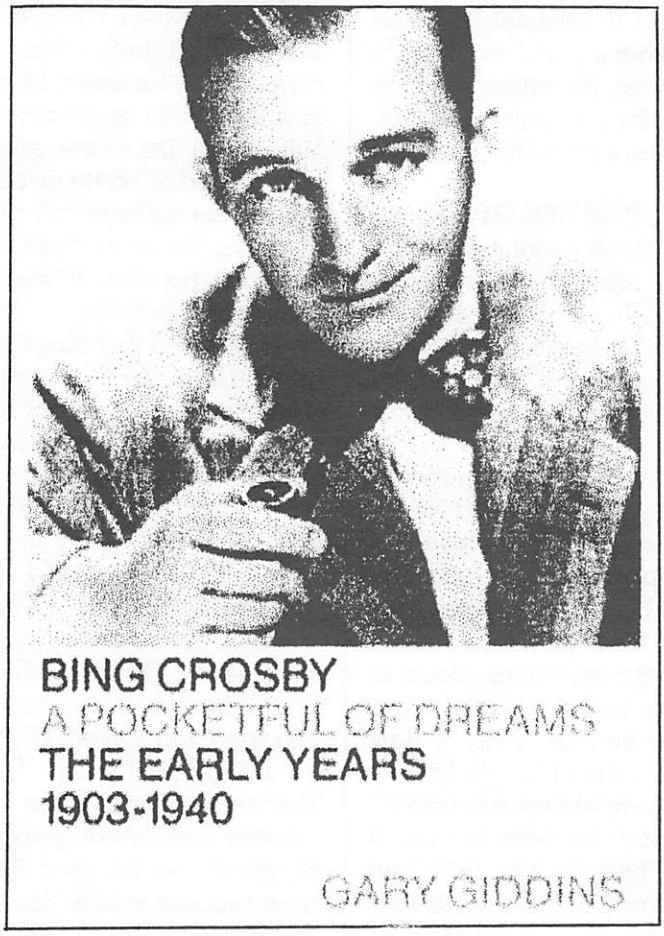
Along with the tape Timothy sent a huge listing of the great variety of radio shows he possesses. Among my second purchases was an Al Jolson Shell Chateau radio program of about 1934 on which Dixie Lee was a guest. She did a great comedy routine and sings a fine rendition of "Never Say Never Again." And Jolie does a brief "Where The Blue Of The Night, buh-buh-buh-boo" comic imitation of Bing. This is a recommendation from a very price-conscious collector. You won't find cassettes or videos cheaper elsewhere. For sure!

In closing, let me quote a great actor, José Ferrer: "Al Jolson was like Mr. Great Singer of all time. Maurice Chevalier was like Mr. Entertainer of all time. Frank Sinatra was like Mr. Balladeer of all time. But Bing Crosby was like Mr. Everything of all time."

PETE CAKANIC, 11 TEAL COURT, NORTH AUGUSTA, SC 29841, (803) 278-0645.

Gary Giddins' Long Awaited Bing Biography Is A Masterpiece

A Book Review By Mark Scrimger



At long last, the definitive biography of Bing Crosby has been written. A decade's worth of research by Gary Giddins has produced an incredibly comprehensive chronicle of Bing's amazing life and career. Unlike the sweetly sentimental biographies published during Bing's lifetime or the dumpster diggings published in the mid-1980s, this book presents a fair and balanced look at Bing's early years and the pivotal role he played in changing the face of modern entertainment. Personal and professional failings are mentioned but aren't the focus of this work. Gary sets the record straight and debunks the half-truths and innuendo often quoted as fact by Bing's earlier biographers.

This biography overflows with new material from fully documented original sources. The many intricate details and complex relationships that made up Bing's life are examined and explained by the very knowledgeable Mr. Giddins in his easy-going and highly-readable narrative style. I personally liked the titled chapter divisions he used to mark the milestones of Bing's life and career. This choice of format enabled him to explore each facet in greater depth and allowed him to refer back or jump ahead chronologically as needed to make a salient point or to show the final result of a certain action or event.

My only complaint would be that, unlike Crosby aficionados, the general book-reading public would not be very familiar with many of the movies and recordings discussed in this book. This could certainly be a detriment to their enjoyment and ultimate understanding of why Bing's style and accomplishments set him so far ahead of the pack. To his credit, Gary contacted both Columbia and MCA Records to see if they would be interested in issuing companion CDs to his book. Unfortunately, they declined. Also, it would nice to see the rest of Bing's early films commercially issued. Perhaps this book will be the impetus the movie companies need to open their vaults.

That said, this book is still a definite must-read for all those intrigued by the magic and myth that was Bing Crosby. Much praise goes to Gary Giddins for all the time and passion he's poured into this monumental work. It is truly a masterpiece of the biographer's art. I'm sure Crosby fans everywhere will wait anxiously for Volume 2 which completes the saga and promises to be just as spectacular.

"White Christmas" Movie Transformed Into Successful Stage Musical

from material compiled by Wayne L. Martin

In mid-July of 2000 the Municipal Theatre of St. Louis (The Muny) presented a staged musical version of the 1954 movie, "White Christmas" at their outdoor theatre in Forest Park. This adaptation by The Muny's own executive director, Paul Blake, was a project commissioned by Paramount Pictures after he had done some other work for them. The world premiere of this production was attended by all three of Irving Berlin's daughters and was the subject of two articles in the St. Louis Post-Dispatch newspaper. Reproduced below are these articles, a short press release, and, thanks to Barbara Echele of The Muny, two pages of material drawn from the original program. The synopsis page is particularly interesting as it shows how this production was staged and how additional Irving Berlin songs were interpolated into the score. Ms. Echele reports that the one-week run of this musical was an unqualified success. It sounds sure-fire to me. Apparently after some additional fine-tuning, it will be ready to be produced nationally, perhaps even on Broadway. M.S.

PRESS RELEASE:

Irving Berlin's

White Christmas

July 17 – 23

Songs: Sisters, Count Your Blessings Instead Of Sheep, White Christmas

We're bringing Christmas to your Muny summer, and you'll be transported to the crisp climes of Vermont in the World Stage Premiere of Irving Berlin's much-loved WHITE CHRISTMAS. The charming Paramount film classic is the basis of this musical, which features two singing sisters who find themselves in a snow-less ski lodge in the company of a pair of performing army buddies. Add a four-star general down on his luck, a nosy housekeeper and a score that's more romantic than mistletoe, and the result is pure magic. You'll be dreaming of a WHITE CHRISTMAS . . . this summer at The Muny!

Howard Keel
GENERAL WAVERLY

Lee Roy Reams
BOB WALLACE

Lara Teeter
PHIL DAVIS

Karen Mason
JUDY HAYNES

Lauren Kennedy
BETTY HAYNES

Karen Morrow
MARTHA WATSON

REVIEW:

Berlin's music gives "White Christmas" an advantage

By Judith Newmark
Post-Dispatch Theater Critic

Broadway shows like "Saturday Night Fever" and "Beauty and the Beast" prove that today, musicals are as likely to move from screen to stage as the other way around

Just think of "White Christmas" as a show that took its time getting there. Irving Berlin's 1954 movie musical made its stage debut Monday at The Muny.

Opening night had a festive air, with a group of World War II veterans, a color guard from Scott Air Force Base and Irving Berlin's three daughters all on hand. And compared with some recent screen-to-stage adaptations, "White Christmas" comes with a built-in advantage: better music.

Berlin's score provides a crystal-clear example of what traditional musicals can achieve: Songs that move along a plot almost unassisted by dialogue, but also work independently. This production is studded with them.

The script, by The Muny's executive director, Paul Blake, basically follows the movie. Set in the early 1950s, "White Christmas" tells the story of two Army buddies (Lara Teeter and Lee Roy Reams) who have become successful entertainers. When they learn that their beloved general (Howard Keel), now retired, may lose his New

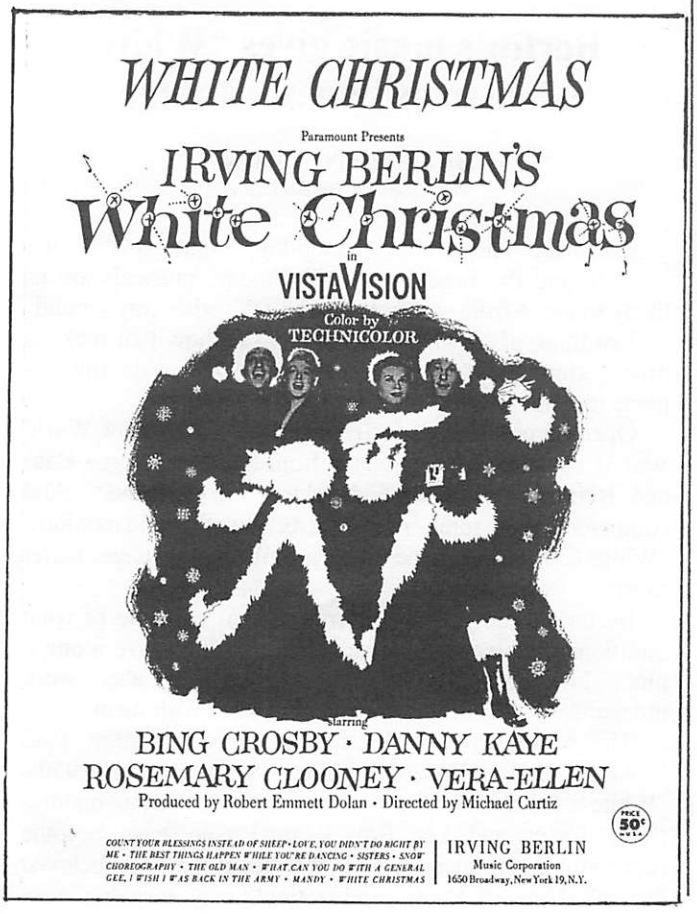
England ski lodge for lack of snow, they lend a hand by staging a big show there. For co-stars, they choose a sister act (Karen Mason and Lauren Kennedy).

Naturally couples pair up, the show is a triumph and the skiing turns out to be great. It's creaky, no question. On the other hand, there's not a single vulgar moment. That's not a terrible trade-off.

With his big show-stoppers and anthems, we don't usually think of Berlin as a comic songwriter. But "White Christmas" includes two delightful comedy numbers that director Charles Repole plays to the hilt. The ensemble shines in "Choreography," a satire of modern dance. The laughs are a lot broader in the parody version of "Sisters" performed by Teeter and Reams. (Mason and Kennedy deliver a breezy rendition, too.)

With Teeter and Reams starring, it's no surprise that this is a dance-oriented production. Choreographer Thommie Walsh teams the men for a bubbly tap dance to "No Strings." Reams and Kennedy make "The Best Things Happen When You're Dancing" into a love duet – a real accomplishment considering that it's an upbeat number, not romantic. But they move together so well that the dance turns them into a couple.

Mason and Teeter don't have that advantage. The two of them find aching tenderness in successive, "Love, You Didn't Do Right By Me" and "How Deep Is The Ocean?" But before that, their big "connection" consists of the pristine "Count Your Blessings Instead Of Sheep." Blake has added songs to the movie score; a love song for them, early on, would help establish the relationship they are, evidently, though temporarily, lamenting.



Blake made a smart choice, however, in beefing up the role of the general's busybody housekeeper by making her a retired entertainer. That gives powerhouse Karen Morrow an excuse to sing, not that she needs one.

Keel brings rich vocal style to the title song and other tunes. On Monday, however, he just didn't know his lines. Other new-show gaffes included a backdrop that failed to move when it should have and some odd-looking costumes on the ensemble. But costumer Robert Fletcher made the principals look great – especially the women, in full, wasp-waist skirts built for dancing.

FEATURE ARTICLE:

How "White Christmas" delivered a gift to the nation

Irving Berlin's daughters, who will be at The Muny for the show of the same name, recall the song's impact in wartime.

By Judith Newmark
Post-Dispatch Theater Critic

Mary Ellin Barrett vividly remembers the holidays of 1942, the season when her father chaperoned all the parties.

Granted, he wasn't there personally.

He didn't need to be. For her father, Irving Berlin, music made a perfect ambassador.

"'White Christmas' was the song they played everywhere that year," Barrett recalled. "I don't remember dancing to anything else."

She and her sisters, Linda Emmet and Elizabeth Peters, will be in St Louis tomorrow for the opening of "White Christmas" at The Muny. Paul Blake, executive producer of the open-air theater in Forest Park, has adapted the 1954 movie musical for the stage; this production is its world premiere. The sisters are looking forward to the show, Barrett said. "We all went to Washington for the opening of 'Annie Get Your Gun,' " a production that went on to pick up the 1999 Tony for Best Revival of a Musical. The star, Bernadette Peters, won a Tony, too. "And we all want to see this."

"It's a wonderful score, with the five or six new songs that my father wrote for the movie – songs my father wrote in his late 60s – plus a few interpolations from other shows."

During Berlin's long career in the heyday of American musical theater, interpolations were routine. Like Cole Porter and the Gershwins, Berlin took pride in writing songs that could move from one show to another.

And at the beginning, "White Christmas" was an interpolation itself. It won the 1942 Oscar for best song after it debuted in a different Hollywood musical, "Holiday Inn."

Both movies starred Bing Crosby, whose recording of "White Christmas" remains definitive and enormously popular, selling more than 31 million copies. [For years it

held the world's record as the best-selling recording of all time.]

Despite Crosby's long shadow, more than 150 other artists have also recorded "White Christmas." And that's just the professionals. In one year alone, 1998, more than 14,000 copies of the song's sheet music were sold just in the United States; nobody can begin to calculate the grand total. Like Berlin's "God Bless America," "White Christmas" long ago passed mere "hit song" fame; it's an anthem, a song that speaks to and for a whole world.

Which, in this case, probably IS the whole world. "I have spent many Christmases away from home, but wherever I am, they are always playing 'White Christmas,'" said Linda Emmet, who is at work on a compilation of her father's lyrics. "It has taken on an international life of its own as the quintessential secular Christmas song. It can be sung in any country, even in places where almost nobody celebrates Christmas."

But neither Berlin nor Crosby nor anyone else expected that kind of reaction. "They thought a beautiful ballad, 'Be Careful, It's My Heart,' would be the big hit from 'Holiday Inn,'" said Barrett, author of "Irving Berlin: A Daughter's Memoir." "But in the fall, my father said, 'Something amazing is happening with "White Christmas."' Very, very quickly, it turned out to be much more than a movie song."

With its wistful melody and reflective lyrics that conjure the beauty of the season in an elegiac past tense ("just like the ones I used to know"), "White Christmas" touches a nerve that most holiday songs miss, a seasonal ache of longing for something lost – people, places, happier times.

Obviously, That's something a lot of people have experienced (including, Emmet says, Irving Berlin. She and her sisters can't prove it, but they think the seeds for the song were sown at Christmas 1937, when their father worked on a movie in Hollywood while his wife, the witty and beautiful heiress Ellin Mackay Berlin, remained in New York with their children).

But in 1942, with the United States newly at war, a vast audience was poised to embrace a song of longing. "White Christmas" became a public expression of deeply personal, widely shared emotion.

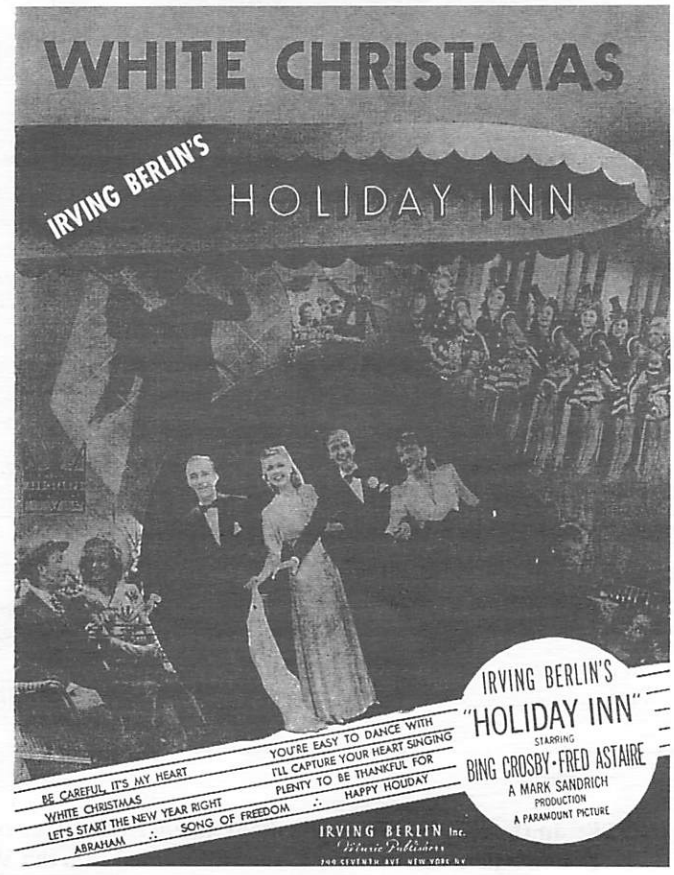
In "Irving Berlin: American Troubadour," Edward Jablonski observes that "the phenomenal 'White Christmas' . . . struck a most responsive chord . . . . There was hardly a PX jukebox anywhere that did not feature Bing Crosby's recording of the song . . . (that) touched many a GI heart." It proved just as effective, Barrett observes, at touching Americans on the home front, missing the men who had gone to war.

Those feelings were still fresh when the movie "White Christmas" was made. (In 1946, Crosby sang "White Christmas" in yet a third Irving Berlin movie, "Blue Skies.") The war in fact, drives the plot. Two former servicemen – played by Crosby and Danny Kaye – who have become a hugely successful musical comedy team remain deeply attached to their former general (Dean Jagger). The general, now retired, has opened a ski inn in New England. But there's no snow, and he's about to go under. So the entertainers scheme to bring in the crowds with a big show at the inn, in which they star with a sister act (Rosemary Clooney and Vera-Ellen).

Besides the title song, the movie score includes "Count Your Blessings Instead Of Sheep," "Snow," "The Best Things Happen When You're Dancing" and two big comedy numbers, "Sisters" and "Choreography," and one of Barrett's favorites, "Love, You Didn't Do Right By Me." At a recent benefit, Barrett asked Clooney to perform that song, which she introduced in the movie. "Wasn't she divine in that number?" Barrett mused. "She looked so glamorous, and nobody can phrase a song the way that she can. She is one of the great jazz singers."

The Muny production – which stars Lara Teeter, Lee Roy Reams, Karen Mason, Lauren Kennedy, and, as the general, Howard Keel – will incorporate "I Love A Piano," "Blue Skies" and other Berlin songs, too. "I told the (Berlin) sisters, I am an old-fashioned boy," Blake said. "I'm mot interested in looking for the 'edge' of 'White Christmas.' I want to be true to the kind of show their father wrote. And they seem to feel very comfortable with that."

Barrett and her sisters think that an "Old-Fashioned" show can still have plenty of appeal, as "Annie Get Your Gun" attests. I think the great shows of the American theater — shows by Rodgers and Hammerstein, the Gershwins, Frank Loesser, Cole Porter, Irving Berlin — will last," she said. "Some music dates, of course, but some transcends and speaks beyond its time. I hope my father's shows, and those of his colleagues, will still be heard years from now. "I can't wait for the opening night in St. Louis to see how this works for a live audience. I'm keeping my fingers crossed."



FROM THE PROGRAM:

82nd Annual Season – Fourth Production – July 17-23 – 8:15 P.M.

THE MUNY

Presents

Lara Teeter **Lee Roy Reams**

Karen Mason **Lauren Kennedy**

also starring

Karen Morrow

and special guest star

Howard Keel
as General Waverly

in
The World Premiere
of

Irving Berlin's

WHITE CHRISTMAS

Music and lyrics by **IRVING BERLIN**

Book by **PAUL BLAKE**

Based on the Paramount picture written by Norman Krasna and Norman Panama and Melvin Frank

Scenic Design by **JAMES WOLK**
Costume Design by **ROBERT FLETCHER**
Lighting Design by **MARTIN ARONSTEIN**
Orchestrations by **LARRY BLANK**
Vocal Arrangements by **HUGH MARTIN**
Dance Arrangements by **BRUCE POMAHAC**
Musical Direction by **MICHAEL HORSLEY**
Sound Design by **DAVID SHAPIRO**
Production Stage Manager **NEVIN HEDLEY**
Choreography by **THOMMIE WALSH**
Directed by **CHARLES REPOLE**

EXECUTIVE PRODUCER FOR THE MUNY, PAUL BLAKE

Special thanks to VIACOM / Paramount Pictures

White Christmas is presented through special arrangement with and all authorized performance materials are supplied by GFI Productions, Inc.
The Muny is a professional theatre employing members of Actors' Equity Association, the union of professional actors and stage managers in the U.S.A., and the United Scenic Artists.
The Muny is a member of the National Alliance for Musical Theatre.
White Christmas, TM & © 2000 Paramount Picture Corp.

IRVING BERLIN'S
WHITE CHRISTMAS

Irving Berlin created some 3,000 songs during his career, yet he couldn't read music and worked solely in the key of F-sharp. What he could do, however, was craft an unforgettable tune. "Irving Berlin was the first honest-to-goodness melody writer that I can remember," Fred Astaire recalled. "He started the whole thing."

That "whole thing" continued in White Christmas with a blend of tunes from the songwriter's catalog, plus a fistful of new numbers. These new tunes ranged from the silk-smooth "The Best Things Happen While You're Dancing" to a playful gibe at military life in "Gee, I Wish I Was Back In The Army" to "Count Your Blessing Instead of Sheep," the serene song which arose from one of the songwriter's bouts with insomnia. "You ought to try counting your blessings instead," Berlin's wife told her fretful, sheep-counting husband, providing advice and inspiration at the same time.

Within the array of old and new, there's no mistaking the show-piece tune. It has the sparkle of sunlit snow. And it has the glitter of gold.

LARA TEETER
(Bob Wallace)

LEE ROY REAMS
(Phil Davis)

CAST OF CHARACTERS

Bob Wallace.....LARA TEETER
Betty Haynes.....KAREN MASON
Judy Haynes.....LAUREN KENNEDY
Martha Watson.....KAREN MORROW
Phil Davis.....LEE ROY REAMS
General Waverly.....HOWARD KEEL
Susan Waverly.....NATALIE HALL
Ralph Sheldrake.....RICH PISARKIEWICZ
Ed Sullivan.....ERIK NELSON
Show Announcer.....ROBERT EARL GLEASON
Night Club Announcer.....ERIK NELSON
Rita.....KAREN LIFSHEY
Rehearsal Pianist.....JOEY DUDDING
Lady Customer.....STACIE FUSCO
Quintet.....SHARON ANN FARRELL, ROBERT EARL GLEASON, KAREN LIFSHEY, ERIK NELSON, KEVIN B. WORLEY
Stage Manager.....TELLY LEUNG
Pete.....ROBERT EARL GLEASON

KAREN MASON
(Betty Haynes)

LAUREN KENNEDY
(Judy Haynes)

[NOTE: In the movie version, the housekeeper character is named Emma Allen. In this show, she is renamed Martha Watson.]

SYNOPSIS OF SCENES & MUSICAL NUMBERS

ACT I

Scene 1 - War Zone— Italy, 1944
"White Christmas"....Bob and Men
"We'll Follow the Old Man"....Bob and Men

Scene 2 - The Bob Wallace Radio Hour
"Lazy"....Bob

Scene 2a - Copacabana
"No Strings"....Bob and Phil

Scene 2b - The Ed Sullivan Show, 1954
"Blue Skies"....Bob, Phil and Ensemble

Scene 3 - Backstage at Ed Sullivan Theatre
"Sisters"....Betty and Judy
"Snow"....Betty, Judy, Bob and Phil

Scene 4 - Outside the Columbia Inn
"Snow" (Continued)....Martha, Susan, Judy, Betty, Phil and Bob

Scene 5 - Inside the Columbia Club
"The Best Things Happen While You're Dancing"....Phil and Judy
"Let Me Sing and I'm Happy"....Martha

Scene 6 - Outside the Columbia Inn
"Count Your Blessings Instead of Sheep"....Bob and Betty

Scene 7 - Outside the Columbia Inn
"It's a Lovely Day Tomorrow"....Waverly

Scene 8 - Inside the Columbia Club
"I Love a Piano"....Bob, Phil, Betty, Judy, Martha and Ensemble

ACT II

Scene 1 - Inside the Columbia Club
"Sisters" (Reprise)....Bob and Phil
"Choreography"....Phil, Judy, Bob and Ensemble

Scene 2 - Outside of the Columbia Inn
"Falling Out of Love Can Be Fun"....Betty, Judy and Martha
"Count Your Blessings Instead of Sheep" (Reprise)....Bob

Scene 3 - Carousel Club
"Love You Didn't Do Right By Me"....Betty
"How Deep Is The Ocean?"....Bob
"How Deep Is The Ocean?" (Reprise)....Betty

Scene 4 - The Ed Sullivan Show
"What Can You Do With A General?"....Bob

Scene 5 - Outside the Columbia Inn

Scene 6 - Inside the Columbia Club
"We'll Follow The Old Man"....Bob, Phil and Ensemble
"Gee I Wish I Was Back In The Army"....Bob, Phil, Judy, Betty and Martha
"White Christmas" (Reprise)....Waverly and Company

HOWARD KEEL
(General Waverly)

KAREN MORROW
(Martha Watson)

NATALIE HALL
(Susan Waverly)

MIDWEST SUMMIT

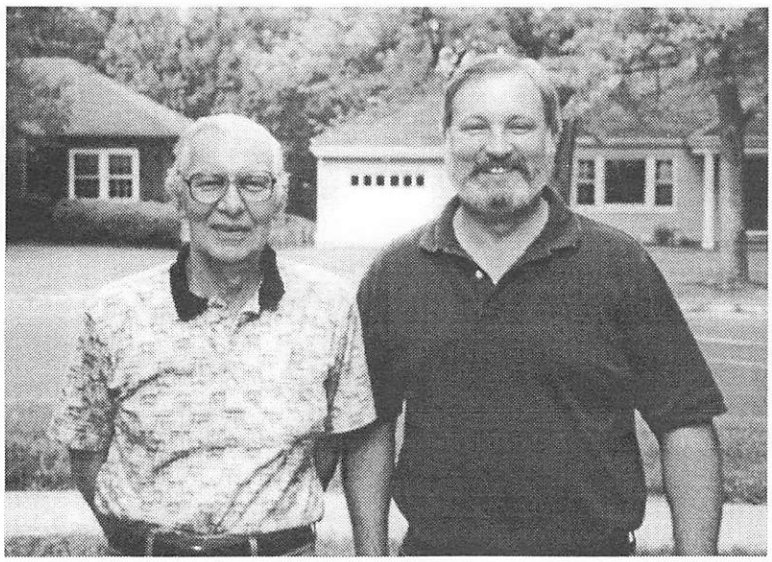
YOUR PRESIDENT AND VICE-PRESIDENT MEET FOR THE FIRST TIME AND DISCUSS THE FUTURE OF CLUB CROSBY

By Mark Scrimger

THOUGH we've been at the helm of Club Crosby since 1987, amazingly this past July was the first time Wayne Martin and I had actually met face-to-face. Over the years, we've managed to produce over two dozen issues of *Bingang* via long distance phone calls and reams of correspondence. I finally decided to facilitate our meeting by driving to Kirkwood, Missouri, a pleasant suburb about 12 miles west of downtown St. Louis, to visit Wayne and his lovely wife, Sandy. Our families spent an enjoyable afternoon and evening together in conversation. After dining out, Wayne and I excused ourselves so that Wayne could take me to his computer terminal to give a couple of quick lessons in formatting pages for the magazine and how to surf the internet for Bing Crosby sites. The more polished look of my pages in this issue and last are due to his excellent tutoring.

Then our conversation turned a little more serious as we discussed Wayne's plans to retire from his post as vice-president/editor after completing his final issue of *Bingang* in the year 2003, which would be the 100th anniversary of Bing's birth. It should be noted that besides all the work involved in editing, printing, and then mailing *Bingang* every six months, Wayne also took on (or had thrust upon him) the additional duties of corresponding secretary and treasurer. He feels that now, at his stage of life, it's time to start scaling back.

His impending retirement started me thinking about my own future as president of the club. Although it's been a great experience and I'm still a relatively young guy, I've decided to make 2003 my last year, too. I guess I just can't imagine carrying on and enjoying it as much without Wayne's help and guidance. I also feel that after 16 years, the time will be long overdue to let a new team with fresh ideas run the club and produce the magazine. Wayne and I look forward to any ideas from the membership on how this changing of the guard might be accomplished. Traditionally, the outgoing officers have selected their own successors with an eye towards their ability and dedication to keeping the club a viable and ongoing proposition. You see, it's a great honor to be a club officer, but it's also quite a challenging job, without much glory, to produce *Bingang* on a consistent basis. Of course, Wayne and I will continue to be members and, hopefully, contributors for a long time to come. We'll update you on this matter in future issues. [First update — my beard is gone!]

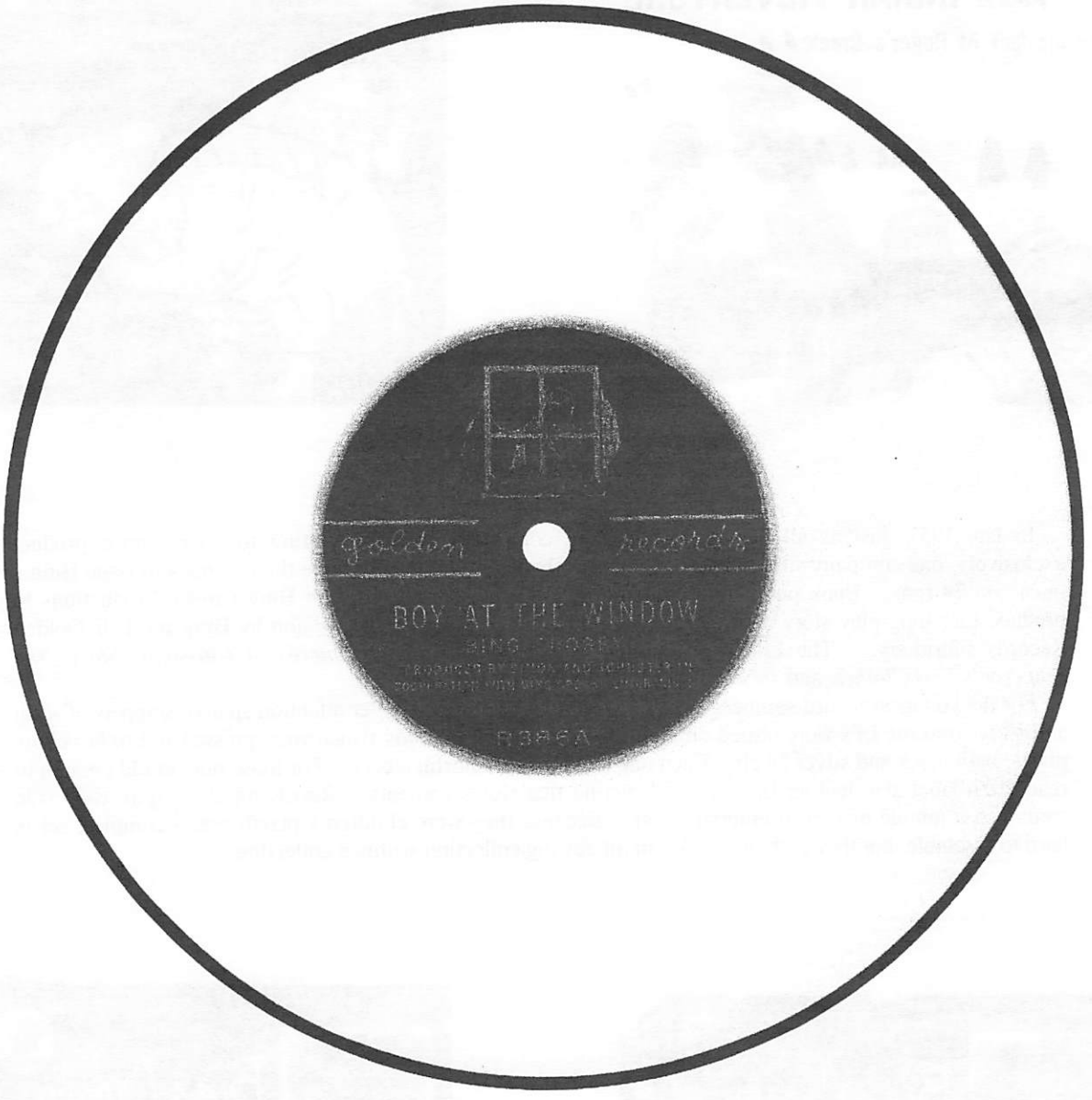


Wayne Martin and Mark Scrimger

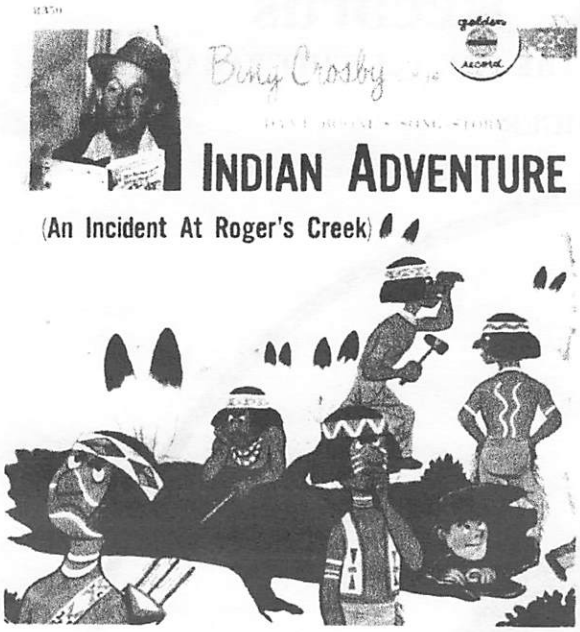
Bing's "Golden" Records

EIGHT TINY PLATTERS THAT TOPPED THE PRE-TEEN HIT PARADE

BY MARK SCRIMGER

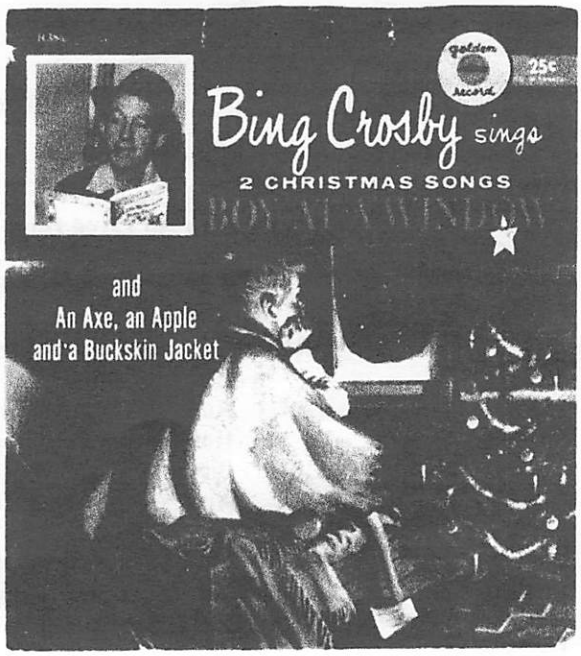


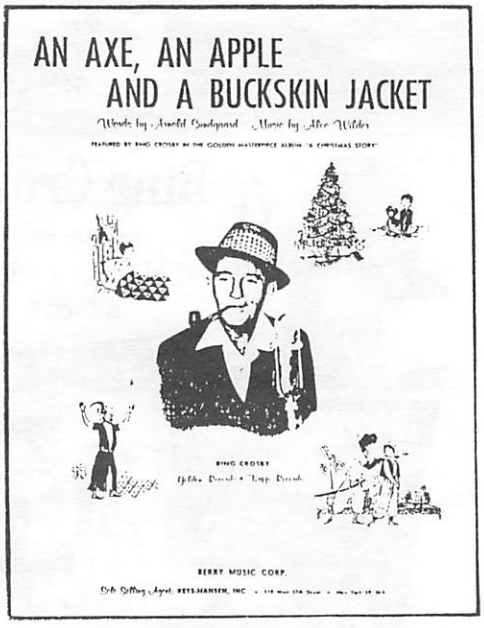
R339 **Ali Baba And The 40 Thieves (The Story)** ***Bing sings Open Sesame***
They All Lived Happily Ever After
R350 **Indian Adventure (An Incident On Roger's Creek)**
R355 **Emperor's New Clothes (The Story)**
Never Be Afraid
R364 **Mistress Mary Quite Contrary**
Humpty Dumpty
R371 **How Lovely Is Christmas**
How Lovely Is Christmas ***Sung by chorus only***
R386 **Boy at A Window**
An Axe, An Apple And A Buckskin Jacket ***With Betty Mulliner***
R395 **Old King Cole**
Sing A Song Of Sixpence
R396 **Star Light, Star Bright**
Little Boy Blue

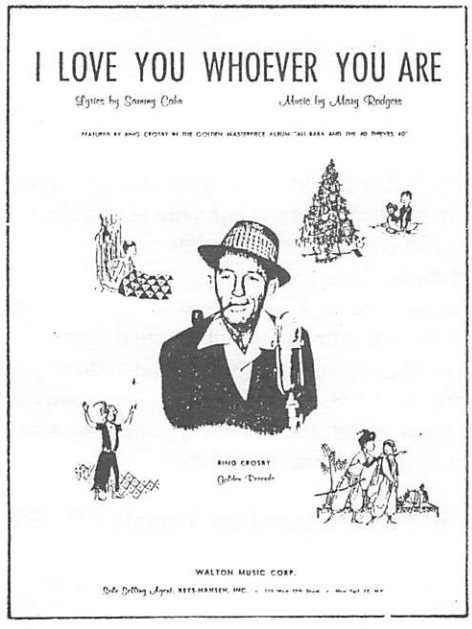


In late 1957, just as all the major recording companies were converting to microgroove product exclusively, one company still embraced the old technology and thus became the last ones to issue Bing's music on 78 rpm. Book publishers, Simon And Schuster, contracted with Bing Crosby Productions to produce four long-play story albums for children featuring songs and narration by Bing on their Golden Records subsidiary. The LPs were entitled, *Ali Baba and the 40 Thieves*, *A Christmas Story*, *The Emperor's New Clothes*, and *Jack B. Nimble (A Mother Goose Fantasy)*.

For the youngest record spinners (with their correspondingly smaller attention spans), snippets of song and story from the LPs were issued on eight, 6-inch Golden Records which were pressed in bright yellow plastic with black and silver labels. Each one had its own colorful sleeve. For those not yet old enough to read, each label also had an illustration depicting that side's contents. Revolving at 78 rpm, each side contained a minute or two of entertainment. Because they were children's playthings, a complete set is hard to assemble, but they certainly make an interesting collection within a collection.







Surprisingly, considering their target audience and the somewhat limited appeal of their subject matter, Bing's recordings for Golden Records generated a fair amount of sheet music. Besides a Hammond Organ song folio containing special arrangements of five songs from the LPs, I have the five single sheets shown here in my collection. Perhaps there are more. They were all issued with golden covers except *How Lovely Is Christmas* which, because of its holiday theme, was printed in green and red. *Never Be Afraid,* for some reason, was also issued in pink. Each cover credits the Golden LP the song came from.

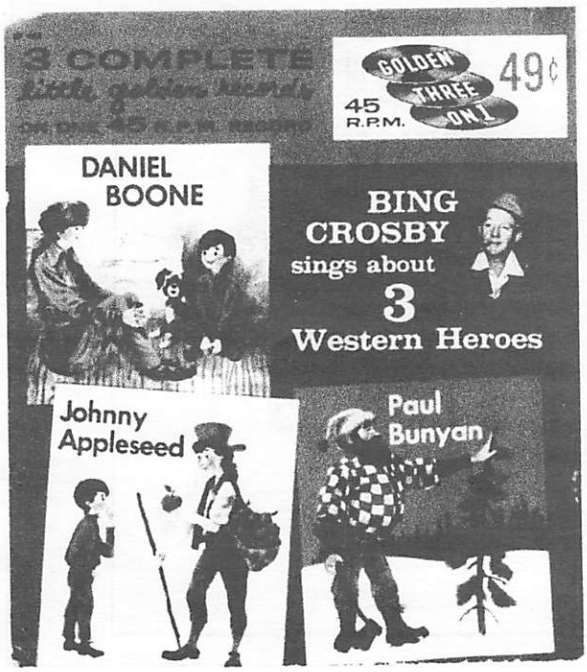
Several of these titles later appeared on two Kapp 45s meant for the adult market but none of these sheet music covers mentions these pressings.

Only a couple of years after being introduced, Bing's Golden 78s were dropped from the catalogue. They were repackaged and reissued on extended play 45s. A blurb on the jacket explains the new format:

> "This wonderful 3-On-1 extended play Golden Record contains six complete Little Golden Record sides . . . all the words and music from three complete Little Golden Records. It has over 10 minutes playing time at 45 RPM speed."

As you can see by the listing below, these four reassembled EPs now mirror (in abbreviated form) the contents of the four original full length Golden Record LPs. Even the original LPs were later redone and reissued on both the Golden and Wonderland labels. As recently as 1998, *How Lovely Is Christmas* (a repackaging of *A Christmas Story*) came out on CD. Bing did a great job on the recordings and they serve as a wonderful way to introduce youngsters to the voice and talent of this beloved entertainer.

Editor's Note: All of the material recorded for Golden has just been released on a single CD. See "BINGsings" for details.



EP407 BING CROSBY SINGS CHRISTMAS SONGS
- How Lovely Is Christmas
- Boy At A Window

EP408 BING CROSBY SINGS MOTHER GOOSE
- Old King Cole
- Sing A Song Of Sixpence
- Mistress Mary
- Humpty Dumpty

EP444 BING CROSBY'S ALI BABA
- Open Sesame
- 40 Thieves 40
- One Rich Brother
- One of Us Is A Thief

EP464 BING CROSBY SINGS ABOUT 3 WESTERN HEROES
- Daniel Boone
- Johnny Appleseed
- Paul Bunyan

I Met "Sweet Leilani"

By Samuel Fleshman

I had the great pleasure of meeting "Sweet Leilani," who was the inspiration for the song and the autobiography by Harry Owens, Sr. This happened on September 12, 2000 when "Butch" Owens called me early that day and informed me that his sister Leilani would be visiting him that afternoon, and would I like to visit with them?

Photo courtesy of the author.
Left to right: Butch Owens, Sam Fleshman, "Sweet Leilani" and Tim Owens

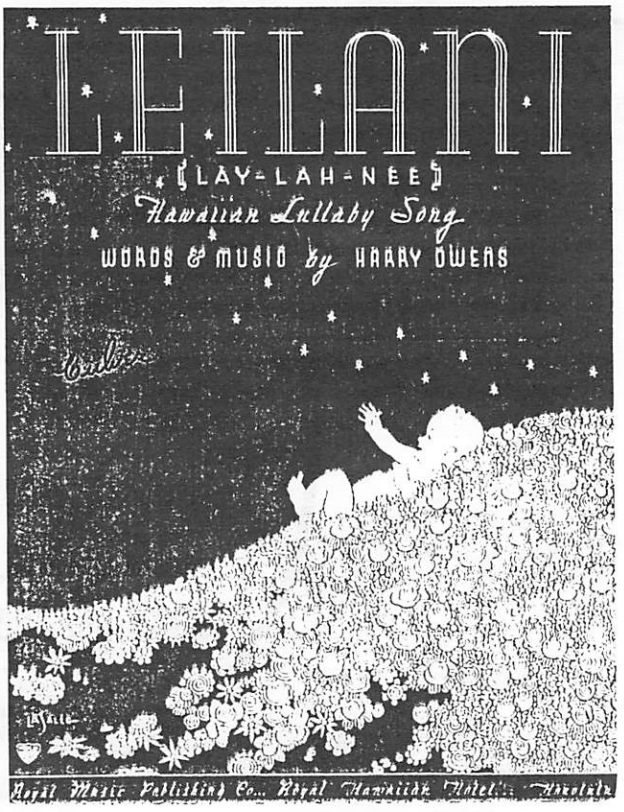
I broke all speed records saying "yes." After all, how many people get the opportunity to meet somebody who had a song written for them and was the basis of an autobiography written by her father?

Such pleasant hours were spent by my wife and me conversing with them! Leilani is a very friendly and open lady. At 65, she's retired now and lives in Flagstaff, AZ to be near her grandchildren. She graciously autographed a copy of the sheet music for "Sweet Leilani" and signed her father's book under his signature.

About the time my wife and I were going to leave, their brother Tim, who had been float fishing on the McKenzie River, arrived. He also got in the picture you see above.

After we left, the Owens family went to their stepmother's house for dinner. From "Butch's" cabin you could see her house across the river, a hundred yards or so, but to get to it involves a trip of about nine miles.

So ends my story, for which I must thank the late Al Sutton, for he was the one who gave me the signed autobiography of Harry Owens, Sr.



Cover of original 1936 printing of "[Sweet] Leilani" sheet music.

Your Editor, My Father

By Robert L. Sutton

As I begin tapping out these few words, it is August 18, 2000. Tomorrow would have been my dad's 90th birthday, had he lived. I look out the window in my den and see that the rosebushes he loved are blooming even now. Closest to the house is a bush identified as a "Bing Crosby" rose, and it is bursting with blooms.

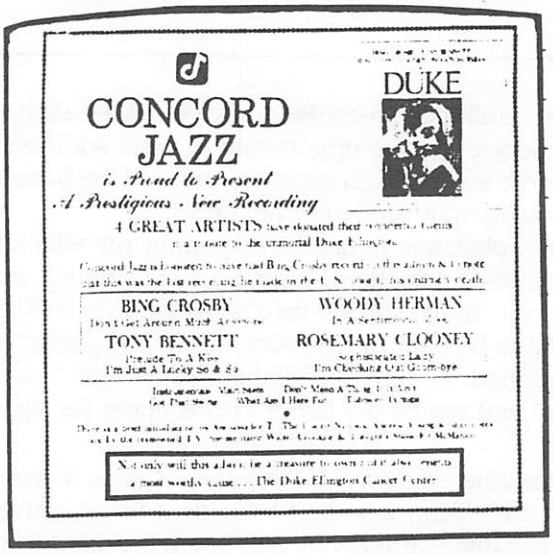
I shall cut as many roses from these bushes as can be gotten and go out to the cemetery, there to put these roses into the receptacle in honor of my father and my mother—together again forever.

I have a copy of the summer issue of *Bingang* in front of me, in which are articles by Mark Scrimger and Kenneth Crossland about my dad which bring warm tears to my eyes and a lump to my throat. It pleases me somehow to know that he was able to touch so many people so deeply. Yes, he knew he had to step down as president and editor in 1987 because he knew— and never told me until near the end—that he himself was finally slowing down.

Nobody ever lived more fully than Dad, in his own way and on his own time. He did enjoy being here and even took delight when he could grizzle and growl as well as twinkling and chuckling. Oh, how I wish I could once again play for him the arrangement we produced of "If I Had You." I'll have to be content with smoking my dad's favorite pipe, which was an almost exact copy of one of Bing's own.

COLLECTORS CORNER

Concord Jazz is honored to have had Bing Crosby record on this album & to note that this was the last recording he made in the U. S. prior to his untimely death.

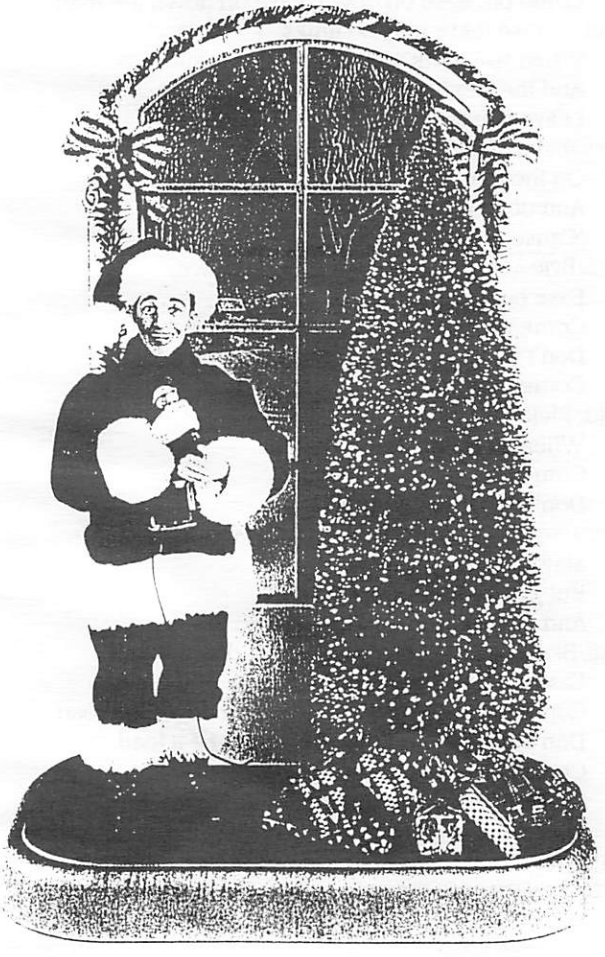


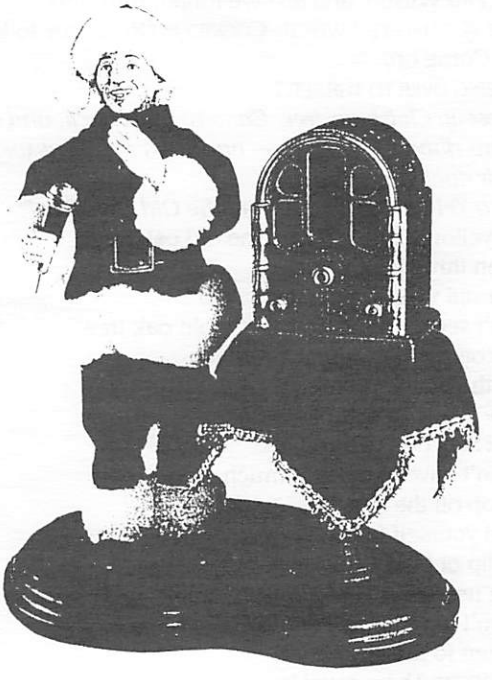
Pictured above is a 45 rpm record and sleeve I've never seen mentioned in any discography. It contains both the mono and stereo mixes of Bing's last American recording made on April 15, 1977, six months before his death. Pressed shortly after his passing, this numberless promotional disc was sent to radio stations in hopes they would find it timely material to air in tribute to Bing. Hopefully, they would consider its discographical history (as highlighted on the sleeve) worth mentioning as well as the LP from whence it came. To my knowledge, Concord Jazz did not issue commercial 45s, so it would have been available to the public as an album track. For those interested, the matrix numbers etched into the wax are as follows:

Mono version — CJ-S-503-1A Stereo version — CJ-S-504-1A M.S.

In a striking two-page spread in their October 2000 catalogue, Avon Products touted the *White Christmas* snow globe (pictured above left) as an exclusive limited edition offer. The colors are quite attractive and moving it triggers the playing the first verse of Bing's 1947 recording of *White Christmas*. Crafted in hand-painted resin and standing 5 ¾ inches tall, it was designed by Holiday Creations of Littleton, Colorado. I'm sure it's a product meant to tie in with Paramount Picture's planned DVD format re-release of this Christmas classic.

This past holiday season, Carlton Cards of Medina, Ohio offered the 3-D ornament (pictured above right) entitled *At Home With Bing*. It's one in a series from their *Holiday Headliners/Christmas Crooners Collection* which also includes the likenesses of Frank Sinatra, Elvis Presley, and Bob Hope. Each plays an actual recording of a Christmas song associated with them. Push a button and this 4 ¾ inch tall ornament plays the second verse of Bing's 1947 Decca recording of *White Christmas*. This collectible is very nicely done and highly detailed right down to the pipe in Bing's lap.





The above mentioned Holiday Creations was also responsible for the two impressive Crosby collectibles pictured above and to the left. In both versions, the Bing figurine stands 12 ¾ inches tall and, at the flick of a switch, it becomes animated and gestures in time to the complete 1947 recording of (surprise!) *White Christmas*. The Christmas tree version (which I purchased in the Lowe's Christmas department) has small synchronized lights which cascade down the window behind Bing to simulate falling snowflakes. The box it comes in features the *White Christmas* movie logo and a cast portrait.

Bing Crosby's Special Christmas

By Herbert Baker, June 2, 1976

THIS page is from Bing's own copy (or one of the Crosbys' copy) of the script for his 1976 Christmas special with Bernadette Peters. What makes this particular part of the script unique is that this medley was not used on the show! It may have been taped and edited out. Bing would have sung some songs he had never sung before — contemporary 1970s tunes like the Captain and Tennile's "Love Will Keep Us Together," Paul Simon's "50 Ways To Leave Your Lover," and "Ease On Down The Road." The TV show was titled for TV: "Bing Crosby's White Christmas Special." G.V.B.

DIRECTOR (V.O.): Excuse me — Bing and Bernadette, we're ready for your duet.
BING (TO BERNADETTE): Come on.
BERNADETTE (SUDDENLY FROZEN): I can't.
BING: What's the matter?
BERNADETTE: I can't. It suddenly hit me. . .all the great and famous singers you've sung with — how can I follow them? Julie Andrews, Mary Martin, Rosie Clooney, Ella Fitzgerald.
BING (MILDLY): Oh, the list is a lot longer than that.
BERNADETTE: (AWED): I know it!
BING: Sure, I've sung with George Burns, Johnny Mercer, Phil Harris, Flip Wilson, and lest we forget, Bob Hope.
BERNADETTE (COMPLETE SWITCH: COCKILY): Oh, I can follow *them.* Come on.
(SHE LEADS BING OVER TO THE SET.)
WIPE TO: Closeup Christmas tree. Camera pulls back, and we see a yellow ribbon tied to it — and BING AND BERNADETTE starting their duet in front of it.
MUSIC: "Tie a Yellow Ribbon 'Round the Old Oak Tree":
BING: Tie a yellow ribbon 'round the old oak tree.
It's been three long years --
Do you still want me?
If I don't see a ribbon 'round the old oak tree
I'll stay on the bus, forget about us.
I'll put the blame on me.
MUSIC: "Fifty Ways To Lose Your Lover":
BERNADETTE: Stay on the bus, Gus.
You don't have to discuss much.
Just drop off the key, Lee
And get yourself free.
BING: Just slip out the back, Jack.
Make a new plan, Stan.
You don't have to be coy, Roy.
Just listen to me.
BING/BERNADETTE: There must be
Fifty ways to leave your lover,
Fifty ways to leave your lover.
MUSIC: "Love Will Keep Us Together"
BERNADETTE: Love, love will keep us together.
Think of me, babe, whenever
Some sweet talking gal comes along,
Singing her song.
Don't mess around, you just gotta be strong.
BING: Stop, 'cause I really love ya.
Stop, I'll be thinkin' of ya.
BING/BERNADETTE: Look in my heart and let love
Keep us together.
BING: You, you belong to me now.
Ain't gonna set you free now.
When those guys start hangin' around,
Talkin' me down,
Hear with your heart and you won't
Hear a sound.
BERNADETTE: Just stop, 'cause I really love ya.
Stop, I'll be thinkin' of ya.
BING/BERNADETTE: Look in my heart and let love
Keep us together.
BING: Young and beautiful,
Someday your looks will be gone.
BERNADETTE: When the others turn you off,
Who'll be turnin' you on?
BING/BERNADETTE: I will, I will, I will,
I will, I will, I will.
MUSIC: "Ease On Down The Road"
BING/BERNADETTE: Ease on down, ease on down the road.
Come on, ease on down, ease on down the road.
Don't you carry nothin' that might be a load.
Come on, ease on down, ease on down the road.
BING: 'Cause there may be times
When you think you've lost your mind.
And the steps you've taken
Leave you there, four steps behind.
BERNADETTE: Just you keep on keepin'
On the road you choose.
And don't give up walkin'
'Cause you gave up shoes.
BING/BERNADETTE: Come on, ease on down,
Ease on down the road.
Come on ease on, ease on down the road.
Don't you carry nothin' that might be a load.
Come, ease on down, ease on down the road.
BING: Pick your left foot up
When your right one's down.
Come on legs, keep movin'.
Don't you lose no ground.
BERNADETTE: 'Cause the road you're walkin'
May be long sometime
But just keep on steppin'
And you'll come out fine.
BING/BERNADETTE: Come on, ease on down,
Ease on down the road.
Come on, ease on down, ease on down the road.
Don't you carry nothin' that might be a load.
Come on, ease on down, ease on down,
Come on, Eeeeeeeeeeeze on down the road.

(FADE OUT)
(INTO: FOURTH COMMERCIAL)

Star Quality

A New System for Measuring Actors' Popularity

By Lou Gaul

FOR David Bleiler, Humphrey Bogart started it all more than two decades ago. The Voorhees resident was tired of hearing people downgrade the impact of *Casablanca* (1942), one of his favorite films, and Bogart, its tough guy star. *Casablanca* had returned $3.5 million — a huge amount at the time but a tiny number by inflated contemporary standards — in rentals to Warner Brothers. Bleiler, a film expert who edits the *TLA Film and Video Guide: The Discerning Film Lover's Guide* (St. Martins Griffin; $18.95), felt the star of the World War II melodrama was being overlooked.

Bleiler believed the trade press had wrongly used box-office figures alone to ascertain the popularity of stars, and he wanted that to change.

"I didn't think it was fair to say someone from the 1970s was more popular than a star from the 1940s, because that argument was based solely on ticket prices, not the number of tickets sold," Bleiler said from his TLA Video office at Second and Market streets in Philadelphia. "I was really caught off guard and felt a more accurate system of ranking stars had to be invented."

With that, Bleiler took 20 years to develop a mathematical equation — now formally titled Estimated Ticket Sales (ETS) — based on average ticket prices of the years a star's films were released. For added accuracy, he took into account whether a star's films were more popular in urban or outer areas. (For a complete version of Bleiler's research, go to www.tlavideo.com .)

And who's on top when it comes to all-time ticket sales?

"Clark Gable was nicknamed 'The King' in Hollywood, so it didn't surprise me when he took the top spot on the list of actors," Bleiler said.

The name at the lead of the list of actresses, however, is sure to shock many people.

"Myrna Loy beat out bigger names such as Bette Davis and Judy Garland," Bleiler said. "That happened because she was in a number of hits (such as *The Thin Man* and *The Best Years of Lives)*, and to be considered for the list, the name of an actor or actress had to appear above the title."

According to David Bleiler's list of "Top Stars of All Time by ETS," the 12 most popular actors are:

1. **Clark Gable**
2. **John Wayne**
3. **Bing Crosby**
4. **James Stewart**
5. **Cary Grant**
6. **Spencer Tracy**
7. **Gary Cooper**
8. **Mickey Rooney**
9. **Harrison Ford**
10. **Gregory Peck**
11. **Bob Hope**
12. **Humphrey Bogart**

For many observers, the name Bing Crosby at the No. 3 position may be surprising, but Bleiler's painstaking research shows the popularity enjoyed by the actor-crooner at the peak of his career.

"It's amazing, but Bing Crosby was in 13 movies in the 1940s that translate into pictures that would have grossed more than $100 million each if released today," the industry observer said. "Movies such as *Birth of the Blues, Holiday Inn, The Bells of St. Mary's* and the *Road* pictures he made with Bob Hope were hugely popular in the theaters.

"Today, if someone has two movies that gross more than $100 million, he or she is considered a superstar."

The top actresses on the list of "Top Stars of All Time by ETS: are:

1. **Myrna Loy**
2. **Bette Davis**
3. **Judy Garland**
4. **Olivia de Havilland**
5. **Barbara Stanwyck**
6. **Claudette Colbert**
7. **Dorothy Lamour**
8. **Elizabeth Taylor**
9. **Katharine Hepburn**
10. **Mary Astor**
11. **Ingrid Bergman**
12. **Joan Crawford**

Some people are surprised that de Havilland is No. 4, but Bleiler attributed the high ranking to one blockbuster — *Gone with the Wind* — and her audience-pleasing adventure films — including *The Adventures of Robin Hood, Captain Blood* and *Dodge City* — with Errol Flynn.

And the ETS developer noted that the actor who helped to inspire his star-ranking system deserves extra recognition due to the limited number of years his name appeared above the titles of his films.

Editor's Note: This article is from the August 4, 2000 issue of Premiere *and has been edited for space reasons. It was sent to us by member Bob Edelstein.*

BINGsings

By Charles Baillie

As pointed out by member Ernest Sutkowski, Christmas is still the time of year that the rest of the population joins us in remembering Bing. Ernie was referring to "Critics' Choice Video" November sales catalog featuring a full-page color photo of Bing. For further emphasis, Critics' Choice "Holiday Preview 2000" issue features an 8" x 10" cover color photo of Bing, Rosie, Danny, and Vera Ellen in "White Christmas" now on DVD.

Now that we have established that, let's review the latest excellent MCA Christmas CD compiled and annotated by member F.B. (Wig) Wiggins and produced by Andy McKaie, a Bing fan and official of MCA. "A Merry Christmas with Bing Crosby and The Andrews Sisters" disc has tracks 1-4-7-10-13-16-19 by Bing, tracks 2-5-8-11-14-17-20 by The Andrews Sisters, and tracks 3-6-9-12-15-18 "duets" by both. It is well recorded and very enjoyable. My copy was purchased at Canterbury Records in Pasadena, CA, but it is available at Select Circles and should be available at all major record stores before Christmas.

A MERRY CHRISTMAS WITH BING CROSBY & THE ANDREWS SISTERS $11.00
(MCA Decca 088 112 337-2)

1. Happy Holiday. 2. Jing-A-Ling, Jing-A-Ling. 3. Twelve Days of Christmas.
4. The First Snowfall. 5. I'd Like To Hitch A Ride With Santa Claus.
6. Poppa Santa Claus. 7. You're All I Want For Christmas.
8. The Christmas Tree Angel. 9. Santa Claus Is Coming To Town.
10. O Fir Tree Dark. 11. Christmas Candles. 12. Jingle Bells.
13. Christmas In Killarney. 14. Winter Wonderland. 15. Here Comes Santa Claus.
16. Looks Like A Cold, Cold Winter. 17. Merry Christmas Polka. 18 Mele Kalikimaka.
19. Is Christmas Only A Tree. 20. Christmas Island.

A number of new sources for Bing material have surfaced in the past few months, and I am listing them in this report for your information. Please keep their names, addresses, and phone numbers handy as I will refer to them in future reports by name only.

(1) Select Circles, P.O. Box 302, Riverside, CT 06878. Chick Wilson--(203) 661-8421. Good catalog of Bing CDs--mostly from overseas. *See ad.*

(2) Blue Lantern Records, P.O. Box 293, Milford, MI 48381. Stan Hester--(248) 684-7314. Release of Broadway Intermission Material on compact disc.

(3) Vintage Research Archives, 5 Beach Drive, Baltimore, MD, 21222-4925. Tim Morgereth--"The One-Stop Bing Shop"--Audio and video tapes. Extensive inventory of Bing's radio shows at reasonable prices. *See ad.*

(4) The Redmond Nostalgia Co., P.O. Box 82, Redmond, WA 98073-0082. Phone (425) 885-4569. FAX (425) 885-4394. Bing's radio shows on CD--two shows per CD @ $8.95 plus shipping.

"The Rhythm Boys" is the latest CD in the Blue Lantern Records series. Featuring Bing, Harry Barris and Al Rinker, it includes 23 tracks with liner notes by Mark Scrimger, President of Club Crosby. Mark came up with this unique concept featuring classic recordings from 1927-1930. The sound transfer is very good.

THE RHYTHM BOYS (Blue Lantern) (BLCD 103) $13.00

1. Side By Side
2. Magnolia
3. Mississippi Mud - I Left My Sugar Standing In The Rain
4. Sweet L'il - Ain't She Sweet
5. The Five Step
6. It Won't Be Long Now
7. That's Grandma (1927)
8. Miss Annabelle Lee
9. From Monday On
10. What Price Lyrics?
11. That's My Weakness Now
12. Wa-Da-Da
13. That's Grandma (1928)
14. My Suppressed Desire
15. Rhythm King
16. So The Bluebirds And The Blackbirds Got Together
17. Louise
18. Happy Feet
19. A Bench In The Park
20. I Like To Do Things For You
21. A Bench In The Park
22. Three Little Words
23. Them There Eyes

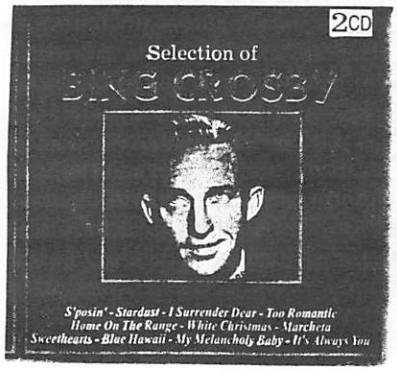
The Redmond Nostalgia Co. has an interesting inventory of Bing's radio shows--Kraft, Chesterfield, and Crosby-Clooney--and other artists on CD. The two I purchased are Chesterfield shows of April, May and June, 1952. The sound transfer is good; the cost is $8.95 for each disc--one-hour long--with $4.00 S&H per order.

The latest offering list includes 32 Kraft Music Hall Shows aired from 2/17/44 to 1/4/45; 24 Philco Radio Time Shows aired 11/19/47 to 6/2/48; 9 Crosby-Clooney Shows aired 3/21/60 to 4/1/60; and 12 Bing Crosby Shows aired 3/26/53 to 6/11/53.

The next source for Bing material is Vintage Research Archives, the "One-Stop Bing Shop." The principal, Tim Morgereth, has a fantastic inventory of Bing's radio programs on audio tape. (No CDs at present, but planned for the future.) He also has a large inventory of other artists, e.g., Como, Jolson, Gildersleeve. Benny, Fibber McGee & Mollie, etc., if you are interested. I ordered a 90-minute audio tape--"Kraft Music Hall Airchecks" for $4.50 (no charge for shipping and handling). The sound quality is good, and the compilation interesting. Tim indicates that he also has a good selection of video tapes. However, they are more "chancey" as to quality. He will accept returns if you are not satisfied. Video tapes are $8.00 which includes shipping.

Here's another good compilation of 36 tracks on a two-CD set "Selection of Bing Crosby." Most of the tracks have appeared frequently, but it is a good CD if it fits in your collection. I purchased it at Canterbury Records in Pasadena, CA.

SELECTION OF BING CROSBY (DCD-778) Two CDs $20.00

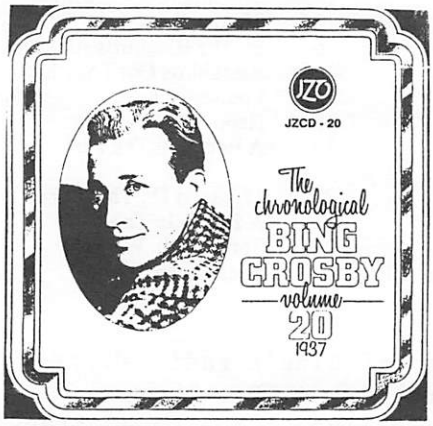


CD One: 1. S'posin'. 2. Sweet Potato Piper. 3. Stardust. 4. I Surrender Dear. 5. Birds Of A Feather. 6. Too Romantic. 7. The Moon And The Willow Tree. 8. Wrap Your Troubles In Dreams. 9. Home On The Range. 10. You Lucky People You. 11. Going My Way. 12. Marcheta. 13. Anni versary Waltz. 14. Ain't Got A Dime To My Name. 15. Moonlight Becomes You. 16. Welcome To My Dreams. 17. It's Anybody's Spring. 18. White Christmas.

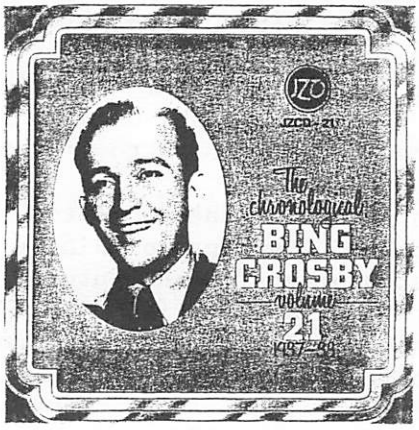
CD Two: 1. But Beautiful. 2. It's Always You. 3. Would You? 4. Lazy. 5. When I Lost You. 6. Be Careful, It's My Heart. 7. A Serenade To An Old-Fashioned Girl. 8. A Nightingale Sang In Berkeley Square. 9. Now It Can Be Told. 10. My Melancholy Baby. 11. Sweethearts. 12. In My Merry Oldsmobile. 13. Blue Hawaii. 14. It Must Be True. 15. East Side Of Heaven. 16. Down By The Old Mill Stream. 17. If I Had My Way. 18. Shoe Shine Boy.

The next two CDs are the latest from the excellent Jonzo Series, "The Chronological Bing Crosby," produced in England by John McNicholas. Volumes 20 and 21 extend the series through January 21, 1938. To order these limited editions, send your personal check or postal money order in U.S. funds for $20.00 each (which includes postage) to F.B. Wiggins, 5608 North 34th Street, Arlington, VA 22207.

THE CHRONOLOGICAL BING CROSBY	(Jonzo Vol. 20)	(JZCD-20)	$20.00
THE CHRONOLOGICAL BING CROSBY	(Jonzo Vol. 21)	(JZCD-21)	$20.00



In A Little Hula Heaven-Tks. A & B. Never In A Million Years. What Will I Tell My Heart? Too Marvelous For Words-Tks. A & B. Peckin'. The One Rose-Tks. A & B. Sweet Is The Word For You-Tks. A, B, & rejected take. Moonlight And Shadows. Sentimental And Melancholy. My Little Buckaroo. What Is Love? It's The Natural Thing To Do-Tks. A & B. All You Want To Do Is Dance. The Moon Got In My Eyes. Smarty (You Know It All).

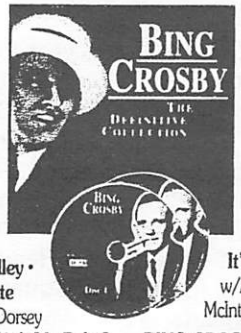


Dancing Under the Stars. Palace In Paradise-Tks . A & B. When You Dream About Hawaii-Tks. A & B. Sail Along, Silv'ry Moon. Can I Forget You? The Folks Who Live On The Hill-Tks. A, rehearsal & B. I Still Love To Kiss You Goodnight. Remember Me? Basin Street Blues. Bob White. There's A Gold Mine In The Sky. When The Organ Played "O Promise Me". Let's Waltz For Old Times' Sake. In The Mission By The Sea. My Heart Is Taking Lessons. This Is My Night To Dream-Tks. A & B. On The Sentimental Side. The Moon Of Manakoora-Tks A & B.

The Good Music Company--a mail order house--is advertising an interesting double CD--"Bing Crosby: The Definitive Collection." There are 44 of Bing's standards included--a fine compilation if you need to fill out your collection. If interested, order from The Good Music Co., P.O. Box 637, Holmes, PA 19043-0637. Cost is $26.95 plus $4.00 shipping (and sales tax for NY and PA residents).

BING CROSBY: *THE DEFINITIVE COLLECTION*

Bing Crosby became legendary because we remember and cherish so much of his music. With an easy-going style he could croon pop, standards, country, Latin, Irish, jazz and Hawaiian with a panache and style that others only hinted at. Who can forget these 44 delightful swingers and buh-buh-boo ballads from Bing's remarkable Decca catalog... **Where The Blue Of The Night (Meets The Gold Of The Day), Swinging On A Star, MacNamara's Band**...all your favorites are here!



Where The Blue Of The Night (Meets The Gold Of The Day) • **Swinging On A Star** • **MacNamara's Band** • **On The Atchison, Topeka And The Sante Fe** • **Pistol Packin, Mama** w/Andrews Sisters • **Too-Ra-Loo-Ra-Loo-Ral (That's An Irish Lullaby)** • **San Fernando Valley** • **Ac-Cent-Tchu-Ate The Positive** w/Andrews Sisters • **Blue Hawaii** • **White Christmas** • **I'm An Old Cowhand (From The Rio Grande)** w/Jimmy Dorsey Orchestra • **Pennies From Heaven** • **Sierra Sue** • **Is You Is Or Is You Ain't My Baby?** w/Andrews Sisters • **Be Careful, It's My Heart** • **Somebody Loves Me** • **What's New?** • **Mexicali Rose** • **It's Easy To Remember** • **Red Sails In The Sunset** • **Too Marvellous For Words** • **Deep In The Heart Of Texas** w/Woody Herman's Woodchoppers • **Going My Way** • **I'll Be Seeing You** • **Sunday, Monday Or Always** w/Ken Darby Singers • **The Moon Got In My Eyes** • **June In January** • **Brother, Can You Spare A Dime?** • **Just One More Chance** • **Out Of Nowhere** • **Small Fry** w/Johnny Mercer • **You Belong To My Heart** w/Xavier Cugat Orchestra • **Easter Parade** • **Trade Winds** • **Only Forever** • **I Can't Begin To Tell You** w/Carmen Cavallaro Orchestra • **You Must Have Been A Beautiful Baby** w/Bob Crosby • **Oh, What A Beautiful Mornin** w/Trudy Erwin & Sportsmen Glee Club • **I Love You** • **It's Been A Long, Long Time** w/Les Paul Trio • **Don't Fence Me In** w/Andrews Sisters • **Moonlight Becomes You** • **Sweet Leilani** w/Lani McIntyre & His Hawaiians • **I'll Be Home For Christmas**

BING CROSBY COLLECTION
#615419 2 Cassettes $19.95 **#615427 2 CDs $26.95**

"Bing Crosby & Louis Armstrong Havin' Fun," another transfer from radio programs, was acquired from Tower Records in Pasadena. The Jazz Unlimited disc was recorded in Denmark from Bing's programs of 1949 and 1951. The sound transfer is good, and Bing and Louis do appear to be Havin' Fun.

BING CROSBY & LOUIS ARMSTRONG, HAVIN' FUN (JUCD 2034) $16.00

1. **Theme/Introduction:** Crosby, Peggy Lee, Joe Venuti talking. (3:58)
2. **Chattanooga Shoe Shine Boy** (3:28/0:25) (H. Stone and J. Stapp)
3. **I'm Coming, Virginia** (1:56/3:24) (W.M. Cook-D. Heywood)
4. **Royal Garden Blues** (2:06/0:31) (C. Williams-S. Williams)
5. **Baby Won't You Please Come Home** (1:32/0:38) (C. Williams)
6. **Blueberry Hill** (3:13/0:33) (A. Lewis-L. Stock-V. Rose)
7. **Lazy Bones** (2:26/1:13) (J. Mercer-H. Carmichael)
8. **Introduction:** Bing Crosby, Ella Fitzgerald talking. (0:35)
9. **Undecided** (2:12/3:37) (S. Robin-C. Shavers)
10. **I Get Ideas** (2:43/0:43) (Cochran)
11. **Memphis Blues** (3:59/0:17) (W.C. Handy)
12. **"Chesterfield" Song** (0:37/0:35)
13. **A Kiss To Build A Dream On** (3:14/0:55) (B. Kalmar, H. Ruby-O. Hammerstein II)
14. **Theme/Introduction:** Crosby and Armstronk talking. (1:05)
15. **On The Sunny Side Of The Street** (3:19/1:56) (J. McHugh-D. Fields)
16. **Gone Fishin'** (2:32/0:29) (C. Kenny-N. Kenny)
17. **Up The Lazy River** (1:42/0:27) (H. Carmichael)
18. **Lazy Bones** (2:34/0:25) (J. Mercer-H. Carmichael)
19. **Rockin' Chair** (2:36) (H. Carmichael)

"On the Sentimental Side," also available from Select Circles, is a 20-track compilation of standards that have appeared frequently on CD. It is a good sound transfer, but your interest depends on your collection. The price is certainly attractive.

ON THE SENTIMENTAL SIDE (MCI London) (ETDCD 055) $ 8.00

1. How Deep Is The Ocean?
2. On The Sentimental Side
3. Silver On the Sage
4. Someday Sweetheart
5. Dinah (with the Mills Bros.)
6. Brother, Can You Spare A Dime?
7. Thanks
8. Moonlight Becomes You
9. Remember Me?
10. Try A Little Tenderness
11. Too Romantic
12. This Is My Night To Dream
13. I'm An Old Cowhand
14. Goodnight, Sweetheart
15. Too Marvelous For Words
16. Still The Bluebird Sings
17. Sweet Georgia Brown
18. The Moon Got In My Eyes
19. You Must Have Been A Beautiful Baby
20. White Christmas

The next CD, also available from Select Records, is a combination of two excellent LPs by Taragon Records, New York. Rosemary Clooney gets top billing as she is featured on the LP "Clap Hands! Here Comes Rosie" and shares the other "Fancy Meeting You Here" with Bing. The combination is great, and according to Jim Reilly's fine reference book, "The Songs of Bing Crosby on Compact Disc," the Rosie-Bing LP has only been issued once before on RCA R25J-1003 Japan. If you missed that, I highly recommend that you add this to your collection.

ROSEMARY CLOONEY TARCD-1060 $15.00

Clap Hands Here Comes Rosie

1. Clap Hands Here Comes Rosie/ Everything's Coming Up Rosie
2. Give Me The Simple Life
3. Bye Bye Blackbird
4. Aren't You Glad You're You
5. You Got
6. Too Marvellous For Words
7. Something's Gotta Give
8. Hooray For Love
9. Mean To Me
10. Oh What A Beautiful Mornin'
11. It Could Happen To You
12. Makin' Whoopee

Fancy Meeting You Here

13. Fancy Meeting You Here
14. On A Slow Boat To China
15. I Can't Get Started
16. Hindustan
17. It Happened In Monterey
18. You Came A Long Way From St Louis / You Can Take The Boy Out Of The Country
19. Love Won't Let You Get Away
20. How About You
21. Brazil / Here We Are (Face To Face Again)
22. Isle Of Capri
23. Say Si Si (Para Vigo Me Voy)
24. Calcutta
25. Love Won't Let You Get Away

BING sings

On my last trip to Tower Records, I checked the Rosie Clooney bin and found "Rendezvous" featuring Bing and Rosie singing most of the tracks on the "Fancy Meeting You Here" portion of the CD just reviewed. Two tracks--"Calcutta" and "Isle of Capri"--are not included. The sound is very good.

RENDEZVOUS (RCA-Camden-6128) $6.99

1. On A Slow Boat To China
2. Hindustan
3. Fancy Meeting You Here
4. Brazil / Here We Are (Face To Face Again)
5. You Came A Long Way From St. Louis / You Can Take The Boy Out Of The Country
6. How About You?
7. I Can't Get Started
8. Say "Si Si" (Para Vigo Me Voy)
9. It Happened In Monterey
10. Love Won't Let You Get Away

Here is the follow-up on the first four "Krafty Young Bing" discs issued some months ago. The 115 songs from Bing's Kraft Music Hall radio programs give us some titles rarely heard. You can order them through Wig Wiggins, if interested. (See first page for Wig's address.) The sound quality is generally good. The discs are 10 £ each.

The Krafty Young Bing Volume 5 **Bar One Records BCR-032**
1. Smarty, 2. Can I Forget You (version one), 3. Where Or When, 4. Have You Got Any Castles Baby, 5. Sweet Little You, 6. The Moon Got In My Eyes (version one), 7. Josephine, 8. The Folks Who Live On The Hill, 9. The Moon Got In My Eyes (version two), 10. There's A Girl In The Heart Of Maryland, 11. Can I Forget You (version two), 12. I Still Love To Kiss You Goodnight, 13. When You Dream About Hawaii, 14. If It's The Last Thing I Do, 15. Once In A While (version one), 16. The Lonesome Road, 17. Sweet Stranger, 18. Swingin' Down The Lane, 19. She's Tall She's Tan She's Terrific, 20. Once In A While (version two), 21. Rosalie, 22. Remember Me w Constance Bennett, 23. This Is My Night To Dream, 24. On The Sentimental Side, 25. You're A Sweetheart, 26. On Moonlight Bay, 27. I See Your Face Before Me, 28. Thanks For The Memory

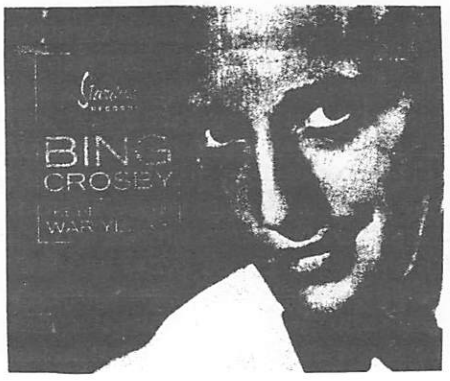
The Krafty Young Bing Volume 6 **Bar One Records BCR-033**
1. The Gypsy In My Soul, 2. Side By Side, 3. An Old Flame Never Dies, 4. It's The Natural Thing To Do w Bob Burns, 5. Sail Along Silv'ry Moon w Bob Burns & William Frawley, 6. The Trail Of The Lonesome Pine, 7. Just A Dream Of You, 8. Down The Old Green River, 9. Could Be w Johnny Mercer, Marie Wilson & Ken Carpenter, 10. Ride Tenderfoot Ride, 11. Two Bouquets, 12. I Let A Song Go Out Of My Heart, 13. You Ain't Kidding w Connie Boswell, 14. Vict'ry Polka, 15. Bless 'Em All, 16. People Will Say We're In Love w Trudy Erwin, 17. Darling Je Vous Aime Beaucoup, 18. Please Think Of Me, 19. Sometimes I'm Happy w Trudy Erwin, 20. Hit The Road To Dreamland, 21. San Fernando Valley, 22. Shoo Shoo Baby, 23. Iowa, 24. It's Only A Paper Moon, 25. Thanks, 26. I'll Get By, 27. Amor, 28. I'll Remember April

The Krafty Young Bing Volume 7 **Bar One Records BCR-034**
1. South Of The Border, 2. My Little Buckaroo, 3. You're The Only Star In My Blue Heaven, 4. I'm Building A Sailboat Of Dreams, 5. I'm Just Wild About Harry, 6. I Wonder What's Become Of Sally, 7. Honeysuckle Rose, 8. Blues My Naughty Sweetie Gives To Me, 9. It Must Be True, 10. I Promise You, 11. The Pessimistic Character (With The Crab-Apple Face), 12. That Old Feeling, 13. The Moon Of Manakoora, 14. My Heart Stood Still, 15. My Heart Is Taking Lessons, 16. Whistle While You Work, 17. Let's Waltz For Old Times Sake, 18. I'd Love To Live In Loveland, 19. Mexicali Rose / Sweet As A Song, 20. Where The Blue Of The Night, 21. Small Fry w Donald O'Connor, 22. Now It Can Be Told, 23. Kentucky Babe, 24. You Must Have Been A Beautiful Baby, 25. My Reverie, 26. The Dipsy Doodle, 27. Who Blew Out The Flame, 28. Medley: *Don't Be That Way / Once In A While / In The Shade Of The New Apple Tree,* 29. Lullaby In Rhythm, 30. Hurry Home

The Krafty Young Bing Volume 8 **Bar One Records BCR-035**
1. You Couldn't Be Cuter, 2. At A Perfume Counter, 3. When You're A Long Long Way From Home, 4. The Funny Old Hills, 5. I Cried For You, 6. I Have Eyes, 7. Old Folks, 8. Between A Kiss And A Sigh, 9. Thanks For Everything, 10. Deep In A Dream, 11. Together, 12. Missouri Waltz, 13. Could Be, 14. Penny Serenade, 15. Yaaka Hula Hicky Dula, 16. I Get Along Without You Very Well, 17. Jeannie With The Light Brown Hair, 18. S'posin', 19. Little Sir Echo, 20. Sing A Song Of Sunbeams, 21. East Side Of Heaven, 22. Honolulu, 23. Sweet Genevieve, 24. Hang Your Heart On A Hickory Limb, 25. I Want A Girl Just Like The Girl (That Married Dear Old Dad), 26. Class Will Tell, 27. We've Come A Long Way Together, 28. Mickey, 29. Our Love

The tracks on this CD purchased at Tower Records are reportedly from "V-Discs" from WWII. While a number of tracks are similar to Bing's standard commercial recordings, a fairly high percentage are different enough to make this an interesting record.

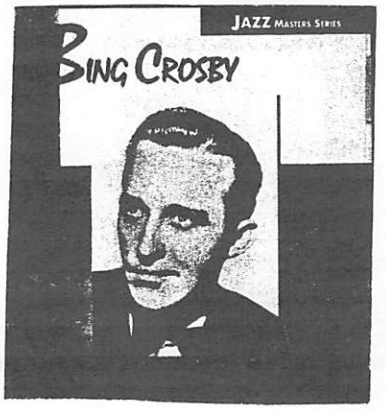
BING CROSBY, THE BEST OF THE WAR YEARS (Stardust Records-07632) $9.99



1. Pennies From Heaven
2. Going My Way
3. Please
4. I'll Get By
5. It Could Happen To You
6. Soon
7. In The Land Of Beginning Again
8. Only Forever
9. There's A Small Hotel
10. My Heart And I
11. Too-Ra-Loo-Ra-Loo-Ral
12. With Every Breath I Take
13. Strange Music
14. These Foolish Things
15. Let's Take The Long Way Home
16. That Sly Old Gentleman From Feather Bed Lane
17. Down By the River
18. It's Easy To Remember
19. The One I Love Belongs To Somebody Else (With Al Jolson)
20. Swinging On A Star

"Bing Crosby, Ol' Man River" was also purchased at Tower Records and features 24 early Bing tracks. If you collect "The Chronological Bing Crosby" series, you probably have all the numbers. If not, this could be a nice addition to your collection. The sound is good, and the selections interesting.

BING CROSBY, OL' MAN RIVER $21.99
(BMG-Jazz Master Series) (BVCJ-37168)



1. Muddy Water (A Mississippi Moan)
2. I'm Coming Virginia
3. Side By Side
4. That's Grandma
5. Mary (What Are You Waiting For?)
6. Ol' Man River
7. Make Believe
8. Lovable
9. I'm Afraid Of You
10. You Took Advantage Of Me
11. It Must Be True
12. Fool Me Some More
13. The Little Things In Life
14. I Surrender, Dear
15. Them There Eyes
16. Wrap Your Troubles In Dreams
17. Just A Gigolo
18. One More Time
19. Three Little Words
20. Thanks To You
21. I'm Gonna Get You
22. I'm Through With Love
23. Just One More Chance
24. Ho Hum!

BING AS GUEST STAR

There are two CDs that have enough Bing tracks to qualify as a "Guest Star" appearance.

The first--"Christmas in California"--has four Bing tracks with two that have appeared infrequently. The balance of the CD features Dean Martin, Frank Sinatra, and their families. The disc is available from Select Circles.

CHRISTMAS IN CALIFORNIA (Golden Age CDFR-0500) $16.00

1. White Christmas — Bing Crosby
2. Say One For Me — Bing Crosby and Debbie Reynolds
3. The Secret Of Christmas — Bing Crosby
4. Adeste Fideles — Bing Crosby
5. Have Yourself A Merry Little Christmas — Bob Hope and John Wayne

The second--"Christmas Stars"--is a fundraiser for "Toys for Tots." Bing is featured on 3 of the 17 tracks.

CHRISTMAS STARS (AK 10331 MCPS) $ 4.99

BING'S TRACKS

(1) White Christmas
(2) Rudolph the Red Nosed Reindeer (w/Ella Fitzgerald)
(3) O' Come All Ye Faithful

As BINGANG is published only twice each year, I am deviating from my usual practice of only listing new CD issues after I have reviewed them personally. For your information, here are 11 CDs now available from Select Circles. I have ordered several of them, and have not received them as yet. I am assured by Chick Wilson of Select Circles that all are well recorded with very satisfactory sound.

The 11 CDs are listed on the following pages.

BINGsings

HOW LOVELY IS CHRISTMAS (Christmas 2000) $20.00

How Lovely is Christmas

1) How Lovely is Christmas
2) "There have been almost 2000 Christmases..."
3) An Axe, An Apple, & A Buckskin Jacket
4) "Now this cabin was so remote..."
5) Boy At A Window
6) "All of a sudden young Jethro heard..."
7) Young Jethro Swung His Mighty Axe
8) "Soon the cleared field looked mighty fine..."
9) Johnny Appleseed
10) "...and sure enough there was Dan'l Boone!"
11) Incident On Rogers Creek
12) "'Well, of course!' young Jethro thought..."
13) How Lovely Is Christmas (reprise)

Never Be Afraid

14) "A long time ago there was..."
15) The Best Dressed Man In The World
16) "Well it Came to pass one day..."
17) We'll Weave, We'll Weave
18) "The Emperor Heard About The Weavers..."
19) It Cannot Be
20) Fit For A King
21) Never be Afraid

Ali Baba and the Forty Thieves

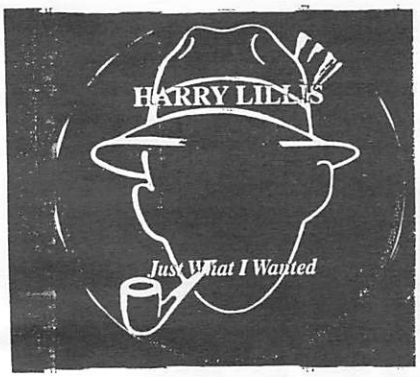
22) "Along time ago in Persia..."
23) Year In, Year Out
24) "Ali Baba always hoped..."
25) 40 Thieves 40
26) Open Sesame
27) My Own Individual Star
28) "Well now, Ali Baba's brother Kassim..."
29) One Rich Brother (Kassim)
30) "... Open Sesame, kassim was trapped!"
31) One Of Us Is A Thief
32) I Love Who Ever You Are
33) One Rich Brother (Ali Baba)
34) "They lived happily ever after..."

Jack B. Nimble

35) "Once upon a time..."
36) One Early Autumn Afternoon
37) Old King Cole, Sing A Song Of Sixpence
38) Mistress Mary, Humpty Dumpty, Little Boy Blue
39) We Don't Know Where We're Going
40) For Want Of A Nail
41) Star Bright
42) Jack B.Nimble

Bing Crosby Sings And Narrates How Lovely Is Christmas Christmas 2000

HARRY LILLIS--JUST WHAT I WANTED (LYCD005) $16.00



1, C'est Si Bon. 2. Forever And Ever. 3. Don't Be A Do-Badder. 4. Let's Not Be Sensible. 5. Say One For Me. 6. Me And My Shadow. 7. Team Work. 8. Melancholie. 9. I Couldn't Care Less. 10. Don't Get Around Much Anymore. 11. The Man On The Flying Trapeze. 12. Straight Down The Middle. 13. Mister Booze. 14. Just What I Wanted. 15. Under Paris Skies. 16. The Loveliest Night Of The Year. 17. Style. 18. Now You Has Jazz. 19. Let Us Break Bread Together. 20. Road To Hong Kong. 21. Sail Away From Norway. 22. Tomorrow's My Lucky Day. 23. Cecilia. 24. Morgen (One More Sunrise). 25. Say One For Me. 26. Don't Be A Do-Badder. 27. Peace On Earth / Little Drummer Boy.

BING & PEGGY (HLC Records 6649) $18.00

Two Complete Philco Radio Time shows, as aired on December 29, 1948 and December 18, 1946, featuring

- **PEGGY LEE**
- **THE MILLS BROS.**
- **SKITCH HENDERSON**
- **THE CHARIOTEERS**

BING CROSBY--SWINGING ON A STAR (Duo-Line 99005) (Two CDs) $20.00

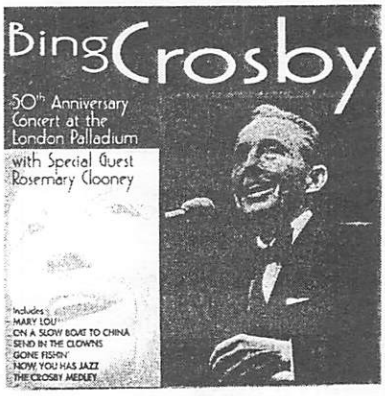
CD 1: When The World Was Young. 2. I Didn't Slip, I Wasn't Pushed, I Fell. 3. Indian Summer. 4. The Girl With Pigtails In Her Hair. 5. Little Lady Make Believe. 6. The Four Winds And The Seven Seas. 7. Hello Young Lovers. 8. Whistling In The Wildwood. 9. Why Can't You Behave? 10. Any Town Is Paris When You're Young. 11. No Other Love. 12. Friendly Mountains. 13. I'll See You In My Dreams. 14. Memories. 15. True Love. 16. When Mother Nature Sings Her Lullaby. 17. Careless Hands. 18. Smile Right Back At The Sun.

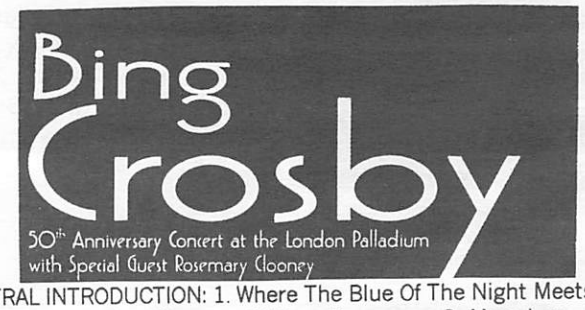
CD 2: 1. The Girl's Friend. 2. Helpless. 3. Who Gave You Roses? 4. A Quiet Girl. 5. Row, Row, Row. 6. A Couple Of Song And Dance Men. 7. Swinging On A Star. 8. Pennies From Heaven. 9. Zing A Little Zong. 10. You Are My Sunshine. 11. Moonlight Bay. 12. In The Cool, Cool Cool Of The Evening. 13. Where The Blue Of The Night Meets The Gold Of The Day. 14. Anything You Can Do. 15. The Road To Bali (with Bob Hope). 16. The Spaniard That Blighted My Life (with Al Jolson). 17. Life Is So Peculiar (with Andrews Sisters). 18. The Moon Came Up With A Great Idea (with Peggy Lee).

BING CROSBY--UNIVERSAL LEGENDS (Universal 112-264) $12.00

1 Please
2 Learn To Croon
3 Love In Bloom
4 It's Easy To Remember (But So Hard To Forget)
5 Pennies From Heaven
6 Sweet Leilani
7 The Moon Got In My Eyes
8 I've Got A Pocketful Of Dreams
9 If I Had My Way
10 Only Forever
11 Wait Till The Sun Shines Nellie
12 White Christmas
13 Moonlight Becomes You
14 Sunday Monday Or Always
15 Swinging On A Star
16 Too-Ra-Loo-Ra-Loo-Ral
17 The Bells Of St. Mary's
18 Blue Skies
19 A Couple Of Song And Dance Men
20 But Beautiful
21 In The Cool Cool Of The Evening
22 Count Your Blessings Instead Of Sheep

BING CROSBY--50th ANNIVERSARY CONCERT at LONDON PALLADIUM $10.00





ORCHESTRAL INTRODUCTION: 1. Where The Blue Of The Night Meets The Gold Of The Day. BING: 2. The Pleasure Of Your Company. 3. Mary Lou. 4. Where The Morning Glories Grow. 5. At My Time Of Life. BING AND ROSEMARY CLOONEY: 6. On A Slow Boat To China. ROSEMARY CLOONEY: 7. By Myself. 8. Tenderly. 9. 50 Ways To Lose Your Man. BING: 10. Send In The Clowns. BING AND TED ROGERS: 11. Gone Fishin'. BING AND THE JOE BUSHKIN QUARTET: 12. Now You Has Jazz. THE JOE BUSHKIN QUARTET: 13. Medley: The Man That Got Away; Hallelujah. BING AND THE PETE MOORE BIG BAND: 14. Great Day. ROSEMARY CLOONEY: 15. Just One Of Those Things. BING AND THE JOE BUSHKIN QUARTET: 16. "The Crosby Medley": a. I Surrender, Dear; b. Swinging On A Star. c. Wrap Your Troubles In Dreams; d. True Love; e. Don't Fence Me In; f. Pennies From Heaven; g. Blue Hawaii; h. Sweet Leilani; i. Too-Ra-Loo-Ra-Loo-Ral; j. Just One More Chance; k. Them There Eyes; l. Moonlight Becomes You; m. You Are My Sunshine; n. I'll Be Seeing You; o, The White Cliffs Of Dover; p. When The Lights Go On Again All Over The World; q. Ac-cent-tchu-ate The Positive; r. Please; s. Baby Face; t. South Of The Border; u. Galway Bay; v. Dinah; w. San Fernando Valley; x. I Found A Million-Dollar Baby; y. San Antonio Rose; z. I'm An Old Cowhand; aa. In A Little Spanish Town; ab. Wait Till The Sun Shines, Nellie (duet with Kathryn Crosby); ac. Easy To Remember; ad. Blue Skies; ae. It's Been A Long, Long Time; af. Mississippi Mud; ag. Ol' Man River. BING: 17. That's What Life Is All About. ORCHESTRAL CLOSING: 18. Where The Blue Of The Night Meets The Gold Of The Day.

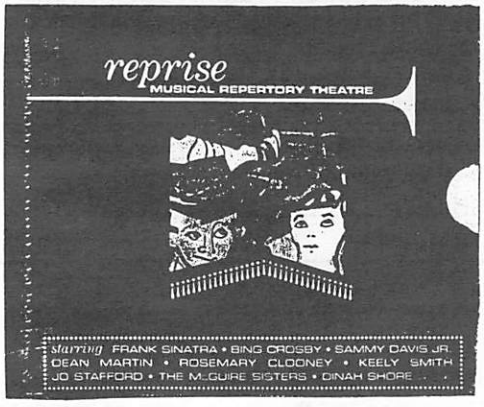
BING CROSBY--BING'S BEST (Classic Hits) $ 6.00

1. WHERE THE BLUE OF THE NIGHT (MEETS THE GOLD OF THE DAY) *(Turk, Crosby, Ahlert)*
2. SWEET AND LOVELY *(Arnheim, Tobias, Lemare)*
3. DINAH *(Lewis Young)*
4. SHINE *(Mack, Brown, Dabney)*
5. SWEET GEORGIA BROWN *(Bernie, Pinkard, Casey)*
6. CABIN IN THE COTTON *(Parish, Pe ·kins)*
7. SOME OF THESE DAYS *(Brooks)*
8. HERE LIES LOVE *(Robin, Rainger)*
9. YOU'RE BEAUTIFUL TONIGHT, MY DEAR *(Young, Lombardo)*
10. YOU'RE GETTING TO BE A HABIT WITH ME *(Dubin, Warren)*
11. YOU'VE GOT ME CRYING AGAIN *(Newman, Jones)*
12. TEMPTATION *(Freed, Brown)*
13. MAY I? *(Gordon, Revel)*
14. JUNE IN JANUARY *(Robin, Rainge ·)*
15. WITH EVERY BREATH I TAKE *(Robin, Rainger)*
16. I'M AN OLD COWHAND (FROM THE RIO GRANDE) *(Mercer)*
17. PENNIES FROM HEAVEN *(Johnston, Burke)*
18. SWEET LEILANI *(Owens)*
19. MR. GALLAGHER AND MR. SHEAN *(Shean, Gallagher, Mercer)*
20. YOU MUST HAVE BEEN A BEAUTIFUL BABY *(Warren, Mercer)*

BING CROSBY--REMEMBER ME (Camden--CAMCD 238) $10.00

1. **Out Of Nowhere** Green/Heyman (Matrix No. LA 983-A)
2. **Please** Rainger/Robin (Matrix No. SF 11-A)
3. **You're Getting To Be A Habit With Me** Dubin/Warren (Matrix No. B 12887-A)
4. **Love In Bloom** Rainger/Robin (Matrix No. LA 182-A)
5. **June In January** Rainger/Robin (Matrix No. DLA 71-A)
6. **It's Easy To Remember** Hart/Rodgers (Matrix No. DLA 95-B)
7. **Red Sails In The Sunset** Kennedy/Williams (Matrix No. DLA 253-A)
8. **Pennies From Heaven** Burke/Johnston (Matrix No. DLA 463-A)
9. **Sweet Leilani** Owens (Matrix No. DLA 722-A)
10. **Too Marvellous For Words** Mercer/Whiting (Matrix No. DLA 738-A)
11. **The Moon Got In My Eyes** Burke/Johnston (Matrix No. DLA 831-A)
12. **Remember Me?** Dubin/Warren (Matrix No. DLA 942-A)
13. **Alexander's Ragtime Band (With Connee Boswell)** Berlin (Matrix No. DLA 1152-A)
14. **Ive Got A Pocketful Of Dreams** Burke/Monaco (Matrix No. DLA 1312-A)
15. **You Must Have Been A Beautiful Baby** Mercer/Warren (Matrix No. C 91511-A)
16. **Sierra Sue** Carey (Matrix No. DLA 1970-A)
17. **Only Forever** Burke/Monaco (Matrix No. DLA 2033-A)
18. **Where The Blue Of The Night** Ahlert/Crosby/Turk (Matrix No. DLA 2038-A)
19. **Moonlight Becomes You** Burke/Van Heusen (Matrix No. L 3034-A)
20. **White Christmas** Berlin (Matrix No. DLA 3009-B)

REPRISE MUSICAL REPERTORY THEATER (Reprise) (4-CD Set) $40.00



BING'S TRACKS: Disc 1, *Finian's Rainbow:* Track 6, Something Sort of Grandish (with Debbie Reynolds). Disc 2, *Kiss Me Kate:* No Bing tracks. Disc 3: *South Pacific:* Track 7, Younger Than Springtime. Disc 4, *Guys And Dolls:* Tracks 2 and 4, Fugue For Tinhorns (with Frank Sinatra and Dean Martin); The Oldest Established Permanent Floating Crap Game In New York (with Frank Sinatra and Dean Martin).

CD REVIEWS CONTINUED ON NEXT PAGE.

NEW BOOK AVAILABLE FROM GARY HAMANN

Bing Crosby: Covering All Bases, which includes Bing's whole career from the 20's to the 70's, a new compilation of newspaper articles and pictures, will be available soon. For a copy (postpaid), send $29.95 to Gary Hamann at 2365 Scarff St., Los Angeles, CA 90007, phone 213-746-7899.

Earlier volumes in this series, *Bing In The 30's — Vol. 1; Bing In The 30's — Vol. 2; Bing In The 40's* (newly reprinted); *Bing In The 50's;* and *Bing In The 60's* are also available at $29.95 each (postpaid).

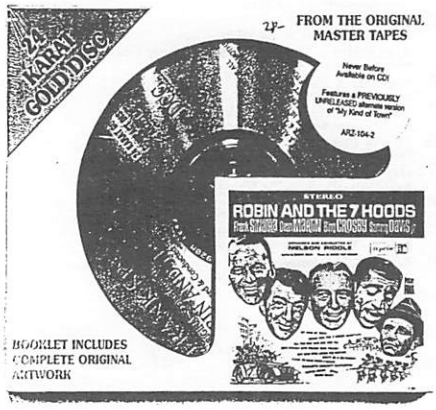
Also available are two new volumes in the movie celebrity series, *Connie Boswell In The 30's* and *Russ Columbo In the 30's.* They are also $29.95 each (postpaid).

Foreign orders should include an extra $6.00 for postage. W.M.

BING & FRIENDS, SING, SING, SING--Vol. 3 (Der Bingle BC-103) $16.00

Frank Sinatra Timex Show, 10-19-59, with Bing, Mitzi Gaynor, Dean Martin, Jimmy Durante: 1. High Hopes. 2. Together. 3. Cheek To Cheek. 4. Old Song Medley. 5. Durante Melody. **Bing Crosby Show, 5-14-62,** with Bing &Bob Hope: 6. Road Song Medley: You Lucky People You, Moonlight Becomes You, Road To Morocco, But Beautiful, It's Team Work. **Bing Crosby Show, 2-15-64,** with Bing,Frank Sinatra, Dean Martin, Bob Hope, Kathryn Crosby: 7. Pennies From Heaven. 8. I Believe In You. 9. Doodly-Doo-It / Dream. 10. Oldest Established Floating Crap Game. 11. I Left My Heart In San Francisco. **Hollywood Palace, 11-30-66,** with Bing & Dorothy Lamour: 12. Mame. 13. Road Song Medley: Let's Take A Trip Through The Atlas, Moonlight Becomes You, You Don't Have To Know The Language, Moonlight Of Manakoora, But Beautiful, We're On Our Way, Sunday Monday Or Always, Road To Morocco. 14. Sunrise, Sunset. **Hollywood Palace, 12-21-66,** with Bing, Kathryn Crosby, Glen Campbell: 15. When The Kids Get Married. 16.1432 Franklin Pike Circle Hero. **Hollywood Palace, 12-31-66,** with Bing, Mills Bros., Dorothy Collins, Skitch Henderson: 17. Cabaret. 18. Paper Doll, 19. Medley of 1966 Hit Tunes: Somewhere My Love, Winchester Cathedral, A Man And A Woman, Boots Are Made For Walkin', Strangers In The Night, That's Life (more). **Coolin' It With Bing, 1971** with Bing, Bernadette Peters, Dean Martin: 20. Coolin' It. 21. Raindrops Keep Fallin' On My Head. 22. Turn Around. 23. Lazy Song Medley: Breezin' Along With The Breeze, Give Me The Simple Life, I'm Bidin' My Time, Lazy Days, Gone Fishin', Up A Lazy River, Enjoy Yourself, Breezing Along With The Breeze

ROBIN & THE SEVEN HOODS (Original Score--ARZ 104-2) $28.00



1. Overture. 2. My Kind Of Town (Frank Sinatra). 3. All For One And One For All (Peter Falk & chorus). 4. Don't Be A Do-Badder (Bing Crosby & Kids). 5. Studio Chatter (Frank, Dean, Bing, Sammy Cahn & Sonny Burke. 6. Any Man Who Loves His Mother (Dean Martin & Male Quartet). 7. Studio Chatter (Frank, Dean, Bing, Sammy Cahn & Sonny Burke). 8. Style (Bing Crosby, Frank Sinatra & Dean Martin). 9. Mister Booze (Bing Crosby, Frank Sinatra, Dean Martin, Sammy Davis, Jr. & Chorus). 10. I Like To Lead When I Dance (Frank Sinatra). 11. Bang! Bang! (Sammy Davis, Jr). 12. Charlotte Couldn't Charleston (Ladies Of The Ensemble). 13. Give Praise! Give Praise! Give Praise (Chorus). 14. Don't Be A Do-Badder (Finale) (Bing Crosby, Frank Sinatra, Dean Martin, Sammy Davis, Jr.). BONUS TRACK: 15. Studio Chatter (Frank and Lowell Frank). 16. My Kind Of Town (Frank Sinatra — Previously unreleased alternate version).

This should give your families plenty of ideas for Christmas gifts! Season's Best to All--and my thanks to those of you who have contributed CD information!

Charles Baillie
118 W. Las Flores Ave.
Arcadia, CA 91007

Charlie

(626) 446-2246
E-Mail: bingsings@aol.com

More Reviews

NEW VIDEOS FROM FESTIVAL FILMS. Ron Hall has announced two new videos in stock, as listed below:

"BING CROSBY SHOW" with Johnny Mercer, Rosemary Clooney, Carol Lawrence and the Crosby boys, as broadcast on ABC on Oct. 5, 1960. Bing sings medleys with everyone including "Please" and "Mississippi Mud" with his sons and medley with himself. Also has "Moonlight Becomes You" from his 1965 sitcom. Total: 85 minutes.

"BING CROSBY SHOW" with Bob Hope, Edie Adams, Gary Crosby, the Smothers Brothers and the Pete Fountain Quartet, as broadcast on ABC on May 14, 1962. Also has "Are Parents People?" from his 1965 sitcom. Total: 85 minutes.

Price $25 each, postpaid in U.S.A. and Canada. Order from Festival Films, 6115 Chestnut Terrace, Shorewood, MN 55331. Films are from the Bob DeFlores Film Archives.

Many of us have enjoyed Festival Films' releases in the past. They have always been of excellent quality, and these two new videos continue in that tradition. Highly recommended!

NEW BOOK ON BING'S RADIO SHOWS. Not long ago, we received Lionel Pairpoint's wonderful new directory of Bing's radio shows called *And Here's Bing*. It is a very large book, packed with lists and contents of Bing's shows and many great pictures. It is by far the most complete of any book of its type. Although the books were sold by subscription, Wig might have a copy or two left over: F. B. Wiggins, 5608 N. 34th St., Arlington, VA 22207, phone 703-241-5608. W.M.

Bing Crosby CD's Available from *Select Circles*

P. O. Box 302, Riverside CT 06878; Phone: (203) 661-8421

Revised 11-18-00

At the Movies. GMT 60017. $9.
Beautiful Memories. 3-CD box. Disky HR-853142 (Discs are identical with those on Complete U.A. Sessions, but no booklet). $20.
Best of BC: Millennium Collection. MCA 11942. $11.
Big Rock Candy Mountain (8 BC tracks; 7 Burl Ives; 8 DannyKaye). Half Moon X102. $12.
Bing and Al (Jolson), Vol. 1. (CBS Radio: 11/30/49, 2/15/50). HLC 6641. $18.
Bing and Al (Jolson), Vol. 2. (PRT 1/15/47, KMH 10/16/47. HLC 6645. $18.
Bing and Frank (Sinatra) (G.I. J. 2/ 46, C.P. 2/1/44, & bonus tracks) HLC 6646. $18.
Bing and Friends. Vocalion 3000. $13. *Not the "same old."*
Bing and Rosemary Clooney. Taragon 2106. $15
Bing at His Best. Pickwick 11282. $9.
BC Academy Award Winners & Nominees. MCA 112 274. $16.
BC & Friends: Radio Years. Hallmark 303372. $7.
BC & Friends: Sing Sing Sing, Vol. 1. Der Bingle BC101. $16.
BC & Friends: Sing Sing Sing, Vol. 2. Der Bingle BC 102. $16.
BC & Friends. Sing Sing Sing, Vol. 3. Der Bingle BC 103. $16
BC & His Hollywood Guests. Avid. 626. $20.
BC & Peggy Lee. PRT 12/29/48 & 12/18/46. HLC 6649. $18.
BC & The Andrews Sisters: Essential Collection.(24 songs). Half Moon 029. $12,
BC & The Andrews Sisters: Their Complete Recordings Together. 2-CD set (53 songs). MCA 11503. $27.
BC Blitz Hits (E). Universal 544 263. $11,
BC Cavalcade of Song (KMH). Festival D26291 (Aus.) $17.
BC: His Legendary Yrs, '31-'57. 4-CD set & book. MCA 4-10887. $45.
BC Kraft Shows (Guests: N. K. Cole, D. Ellington). Lost Gold 7598. $12.
BC Legends of the 20th Century. (E) EMI 522815. $20.
BC on Radio with Buddy Cole. BCR 02. $14.
BC Road to Hollywood, Vol. 1. GMT 60045. $9 (King of Jazz, Big Broadcast, College Humor, Too Much Harmony)
BC Road to Hollywood, Vol. 2. GMT 60046. $9. (Too Much Harmony, Going Hollywood, We're Not Dressing, She Loves Me Not).
BC: Universal Legends. 22 tracks. Universal 112 264. $12.
BC with E. Fitzgerald, P. Lee & F. Astaire. 2-CD set. Avid 624. $20.
BC with Judy Garland & Al Jolson. 2-CD set. Avid 625. $20.
BC's Christmas Classics. Capitol 21433. $15.
BC's Hawaii. MCA 35082. $16.
Bing Sings Country (20 tracks). Hallmark 306722. $8.
Bing Sings Whilst Bregman Swings (J) Verve POCJ-2866. $26.
Bing Swings (w/ many guests) Magic DAWE-48. $15.
Bing with a Beat. With Bob Scobey (J) RCA 7476. $26.
Bing's Gold Records. MCA 11719. $11.
Bing's Hollywood Party. AFRS 10/1/47, CBS 2/13/53. HLC 6644 $18.
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Bob Hope & Friends. Put It There, Pal . 2-CD set. Jasmine 357/8. $21.
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How Lovely Is Christmas (and more). All tracks for Golden Records. Christmas 2000. $20.
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King Bing. Hallmark 300222. $7.
Kraft 75th Anniver. Radio Special. Radio Meltdown KARS-0075, $18.
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Memories. (E) MCA 19360. $16.
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Merry Christmas with BC & Andrews Sisters. MCA 088 112 337. $11.
Million Sellers. Prism PLAT-295. $7.
My Favorite Broadway Shows. (10 tracks). MCA 21140. $6.50.
My Favorite Country Songs. (10 tracks). MCA 20982. $7.
My Favorite Hawaiian Songs. (10 tracks). MCA 21008. $7.
My Favorite Hymns. (10 tracks) MCA 21002. $7.
My Favorite Irish Songs. (10 tracks) MCA 21048. $7.
My Favorite Love Songs. (10 tracks) MCA 20971. $7.
Night with the Stars.. Jasmine 207. 2-CD set. $21.
On the Road: Crosby, Hope, Lamour. VJB 1949. $15.
On the Road to Laughter, Vol. 1. BC/Bob Hope (radio). HLC 6642. $18.
On the Road to Laughter, Vol. 2. BC/Bob Hope (radio). HLC 6648. $18.
On the Sentimental Side. Musketeer 9030. $6.
On the Sentimental Side. English CD E2 055. $8.
Portrait of BC. 2-CD set. Gallerie 403. $15.
Rhythm Boys 1927-30. Blue Lantern CD 103. $13.
Robin & the 7 Hoods (soundtrack). Collectors Only 101. $15.
Rosemary Clooney: Something to Remember Me By (w/BC on 10 tracks). Jasmine 335. $14.
Selection of BC. 2-CD set. Gold Sound DCD-778. $10.
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White Christmas. (11 selections from soundtrack, plus bonus tracks, including poetry) GET Archives 101. $18.

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SERVICE CHARGES OUTSIDE OF THE UNITED STATES (Foreign — Worldwide Shipping): All 80/90 minute Type II audio cassettes are only $6.00 each postpaid worldwide. Order more than three (4+) and each additional tape is only $5.75 after the first. All 60 minute Type II audio cassettes are only $6.00 each, postpaid worldwide. Order more than five (6+) and each additional tape is only $5.50 after the first.

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VRA-004 - Confessions of a Co-Ed
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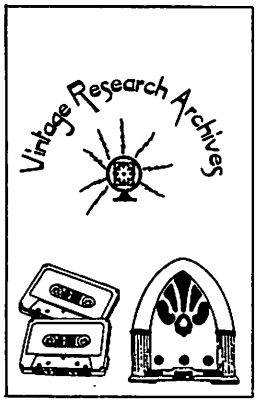
VRA-006 - College Humor
VRA-007 - Too Much Harmony
VRA-008 - Going Hollywood
VRA-009 - We're Not Dressing
VRA-010 - She Loves Me Not
VRA-011 - Here Is My Heart (Restored)
VRA-012 - Mississippi
VRA-013 - Two For Tonight
VRA-014 - Anything Goes
VRA-016 - Rhythm On The Range
VRA-017 - Pennies From Heaven
VRA-018 - The Big Broadcast of 1936
VRA-019 - Waikiki Wedding
VRA-020 - Double Or Nothing
VRA-021 - Doctor Rhythm
VRA-022 - Sing You Sinners
VRA-023 - Paris Honeymoon
VRA-024 - East Side Of Heaven
VRA-025 - The Starmaker
VRA-027 - If I Had My Way
VRA-028 - Rhythm On The River
VRA-031 - Birth Of The Blues
VRA-034 - Star Spangled Rhythm
VRA-035 - Dixie
VRA-037 - Here Come The WAVES
VRA-041 - Out Of This World
VRA-050 - Top O' The Morning
VRA-087 - Crosby, Columbo & Vallee (shorts)
VRA-090 - Celluloid Crosby Song Hits (1932-1942)
VRA-091 - Boobtube Bing, Vol. 1: Bilko and Benny
VRA-463 - The Magic Of Bing Crosby
VRA-751 - Remembering Bing
VRA-841 - Bing Crosby: Voice Of The Century
VRA-843 - Boobtube Bing, Vol. 15: High Tor
VRA-844 - Boobtube Bing, Vol. 16: Dr. Cook's Garden



Club Crosby Audio Cassette Specials:

RR-WW2-500 - Hollywood Visitas Los Americas/Pan Am Day/Command Performance #160 (60)
RR-CC12836 - Bing Crosby: ¡El Compadre! Vol. 1 (60)
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RR-KMH-028 - Bing Crosby KMH 8/29/43 & 9/2/43 (60)
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RR-KMH 030 - Bing Crosby KMH 9/23/43 & 9/30/43 (60)
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RR-KMH-032 - Bing Crosby KMH 12/2/43 & 12/9/43 (60)
RR-KMH-033 - Bing Crosby KMH 12/16/43 & 12/30/43 (60)
RR-KMH-1503- Bing Crosby KMH 1/14/43 & 1/21/43 (60)
RR-KMH-069 - Bing Crosby KMH 3/6/41 (60)
RR-KMH-070 - Bing Crosby KMH 5/1/41 (60)
RR-KMH-071 - Bing Crosby KMH 3/12/42 (60)
RR-KMH-072 - Bing Crosby KMH 4/16/42 (60)
RR-KMH-073 - Bing Crosby KMH 4/30/42 (60)
RR-KMH-074 - Bing Crosby KMH 5/28/42 (60)
RR-KMH-075 - Bing Crosby KMH 11/5/42 (60)
RR-KMH-076 - Bing Crosby KMH 4/2/42 (60)
RR-KMH-077 - Bing Crosby KMH 4/9/42 (60)
RR-KMH-078 - Bing Crosby KMH 4/23//42 (60)
RR-KMH-079 - Bing Crosby KMH 5/21/42 (60)
RR-KMH-080 - Bing Crosby KMH 6/4/42 (60)
RR-KMH-081 - Bing Crosby KMH 12/24/42 (60)
RR-KMH-082 - Bing Crosby KMH 3/19/42 (60)
RR-KMH-083 - Bing Crosby KMH 3/20/41 (60)
RR-KMH-084 - Bing Crosby KMH 3/3/38 ((60)
RR-KMH-085 - Bing Crosby KMH 5/19/38 (60)
RR-KMH-086 - Bing Crosby KMH 2/8/40 (60)
RR-KMH-087 - Bing Crosby KMH 5/27/37 (60)
RR-KMH-088 - Bing Crosby KMH 5/29/41 (60)
RR-KMH-089 - Bing Crosby KMH 1/29/42 (60)
RR-KMH-090 - Bing Crosby KMH 10-22/42 (60)
RR-KMH-091 - Bing Crosby KMH 10/29/42 (60)
RR-KMH-092 - Bing Crosby KMH 11/12/42 (60)
RR-KMH-093 - Bing Crosby KMH 3/26/42 (60)
RR-KMH-094 - Bing Crosby KMH 10/15/42 (60)
RR-KMH-095 - Bing Crosby KMH 10/1/42 (60)
RR-KMH-096 - Bing Crosby KMH 6/29/41 (60)
RR-KMH-097 - Bing Crosby KMH 6/12/41 (60)
RR-KMH-098 - Bing Crosby KMH 6/5/41 (60)
RR-KMH-158 - Bing Crosby & Al Jolson KMH Farewell Shows 5/9/46 & 5/26/49 (60) (Unedited)
RR-MMM-167- This Is Bing Crosby #2 to #5 (Minute Maid Shows) Vol. 1 (60)
RR-MMM-168 - This Is Bing Crosby #6 to #9 (Minute Maid Shows Vol. 2 (60) — More available.
RR-VRA-927 - Red Cross Flood Relief 1937 w/Bing Crosby & Al Jolson (60)
RR-VRA-705 Vintage Bing Crosby Vol. 1 (Pre-KMH Radio) (60) More available.
RR-VRA-504 - Shell Chateau 7/6/35 Bing Crosby w. Al Jolson & Dixie Lee Crosby (60)
RR-VRA-2838 *Bing's Hollywood* Classics. Vol. 1 (90) Other volumes available — get all five
RR-VRA-1200 - Bing Crosby Sitcom Songs (90)
RR-VRA-2537 - Tribute to Bing & Russ: Michael Holliday & Steve Mason (60) More Bing and Russ tapes are available.
RR-VRA-2756 - Bing Crosby V-Disc Sessions, Vol. 1 (60)
RR-VRA-563 - Alternate Bing Crosby 1926-1977 Vol. 1 (90) 21 volumes available only from VRA
RR-VRA-1519 - The Chronological Crosby 1926-1939, Vol. 1. (90) 19 volumes available
RR-VRA-1506 - Bing Crosby: A Xmas Sing Promo 12/5/56 & A Xmas Sing 12/25/56 (60)
RR-VRA-1833 - Maj. Glenn Miller & Bing Crosby, London 1944 (60)
RR-VRA-194 - Dick Todd: The Canadian Crosby, Vol. 1 (60). Get all eight.

SWAPS AND SUCH

MINI-AUCTION. Member Dolores Onorato has donated five pieces of sheet music to Club Crosby for a fund raiser for the club. They are: "The Skeleton In The Closet," "A Faded Summer Love," "Love Is Just Around The Corner," "Going My Way," and "I've Got A Pocketful Of Dreams." They are in good condition for their age and are complete. If you would like to bid on these (entire lot only), please send your bid to the editor at 435 So. Holmes Ave., Kirkwood, MO 63122-6311.

BING CROSBY ITEMS. Some miscellaneous Crosby items, such as loose leaf folders, various listings, scrap books and such, that I would like to pass on to someone who is interested. Stanley Wayman, 18 Beckerle St., Danbury, CT 06811-4608.

I HAVE A NUMBER of magazines for sale with *Bing Crosby* in them from the 1930's through the 1970's. For a list, send SASE to Howard Rogofsky, P.O. Box 107, Glen Oaks, NY 11004, phone 718-723-0954 (6:00 p.m. to midnight, E.S.T.).

FOR SALE: I have a number of *Song Hit* magazines with Bing's picture on the cover, also a lot of odd items, including the French *Reader's Digest* of 12/64 with Bing on the inside back cover, *Movie Story* of 9/39 featuring "The Star Maker," etc. Aggie Carroll, 145 North 234d St., Kenilworth, NJ 07033.

BING CROSBY COLLECTORS: Looking for a permanent home for your Bing Crosby collection? Donate your collection to the Stapleton Bing Crosby Collection in the John J. Ward Irish Music Archives in Milwaukee, WI. Tax deductible! Call Barry Stapleton at (414) 645-6019.

NEW VIDEOS FROM FESTIVAL FILMS

(1) BING CROSBY SHOW (ABC, 10/5/60)
With Johnny Mercer, Rosemary Clooney, Carol Lawrence & The Crosby Boys
Also has "Moonlight Becomes You" from Sitcom

(2) BING CROSBY SHOW (ABC, 5/14/62)
With Bob Hope, Edie Adams, Gary Crosby, The Smothers Brothers, & Pete Fountain Quartet
Also has "Are Parents People?" from Sitcom

Price: $25 each, ppd. in U.S.A. & Canada
Festival Films
6115 Chestnut Terrace
Shorewood, MN 55331

OTHER CROSBY ORGANIZATIONS

BING'S FRIENDS AND COLLECTORS SOCIETY
Hobie and Cathie Wilson
236 Andrieux St.
Sonoma, CA 95476; E-mail: Erinssmile@earthlink.net
Web site: http://home.earthlink.net/~erinssmile/

INTERNATIONAL CROSBY CIRCLE (U.K.)
F. B. Wiggins, U.S. Representative
5608 North 34th St.
Arlington, VA 22207
E-mail for *Bing* editor: Macwilmslo@aol.com
Web site: www.users.globalnet.co.uk/~icccircle

CRISSI NEWTON'S WEB SITE: http://www.geocities.com/BourbonStreet/3754/bing.html

OTHER FAN CLUBS OF INTEREST

EDDIE CANTOR APPRECIATION SOCIETY
President: Michelle Malik
14611 Valley Vista Blvd.
Sherman Oaks, CA 91403; E-mail: cantorfan@aol.com

PERRY COMO CIRCLE
Martha Gerhard, President
943 Crawford St.
Bethlehem, PA 18017

DICK HAYMES SOCIETY
c/o Roger L. Dooner
2951 Tyler St., NE
Minneapolis, MN 55418

INTERNATIONAL AL JOLSON SOCIETY
John Wehrman, President
1195 Hickory Hill Drive
Green Bay, WI 54304; E-mail: JWWehrman@aol.com

MILLS BROTHERS SOCIETY
c/o Daniel Clemson
604 N. Market Street
Mechanicsburg, PA 17055-2727
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Web site: www.cumberlink.com/mills

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Lakeland, FL 33807-7176; E-mail fs@sinatraclub.com
Web site: www.sinatraclub.com

KATE SMITH COMMEMORATIVE SOCIETY
P. O. Box 3575
Cranston, RI 02910

NATIONAL ASSOCIATION OF FAN CLUBS
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Oceanside, CA 92052-4340; E-mail: LKNAFC@aol.com

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